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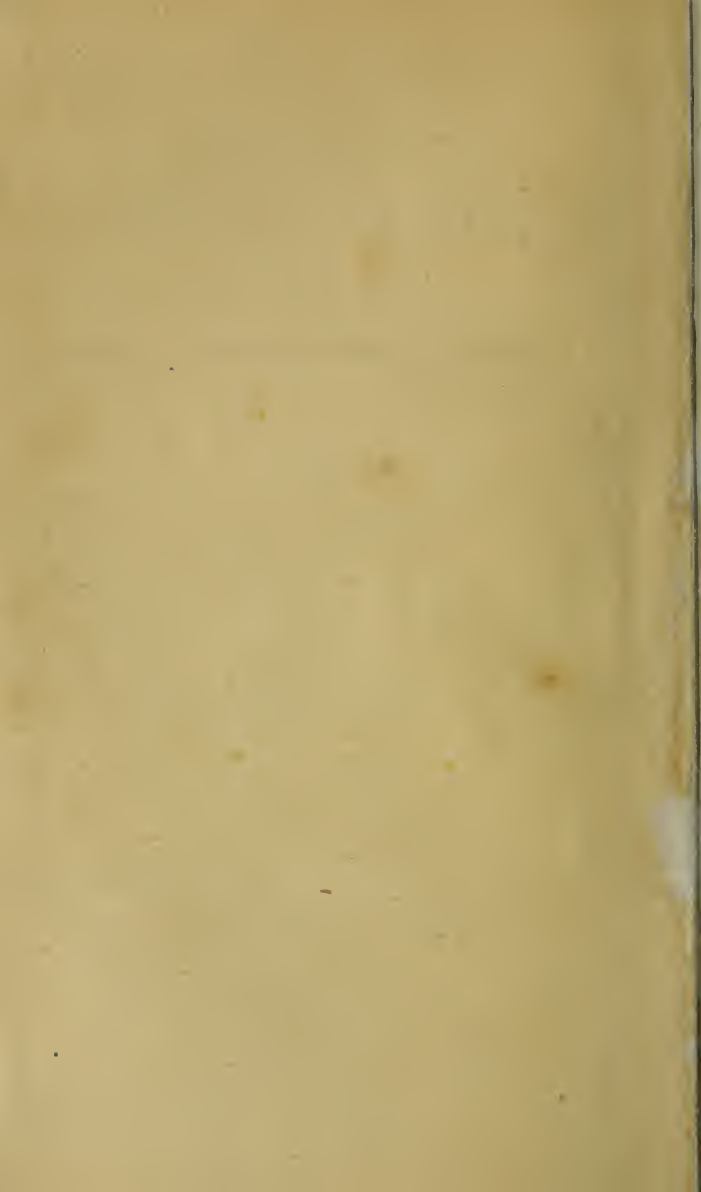
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GOLDSMITH'S  
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WITH

REMARKS ON THE ANALYSIS OF SENTENCES,

EXERCISES IN PARSING.

NOTES CRITICAL, EXPLANATORY, AND GRAMMATICAL,

AND

A LIFE OF THE POET.

FOR THE USE OF SCHOOLS.

BY

WALTER M'LEOD, F.R.G.S., F.C.P.

*Head Master of the Model School.*

*And Master of Method in the Royal Military Asylum, Chelsea.*

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W. J. GAGE AND COMPANY

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## INTRODUCTION.

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THE University of Oxford recently issued regulations for carrying into effect the statute "concerning the examination of those who are not members of the University." On referring to the Appendix to this work, it will be seen that all Junior Candidates will be examined in "The Analysis and Parsing of a passage taken from Goldsmith's *Deserted Village*,"—one of the most charming poems in the English language. That pupils might have a text-book containing information on the points specified in the examination schedule, is the reason for the publication of the present edition of the poem. Although specially prepared for middle class schools, it is believed that the work may be used with advantage wherever the reading of poetry forms a portion of a child's education.

The work is arranged under the following heads:—

1. A Life of Goldsmith, from Knight's *Cyclopædia of Biography*, by the kind permission of the editor;
2. Remarks on the Analysis of Sentences, a branch

of grammar not sufficiently attended to in schools, 3. Rules of Syntax, Models of Parsing Exercises, and the Transposition of Poetry ; 4. The Poem, with Notes, Critical, Explanatory, and Grammatical. Occasionally, the etymologies of words are given, from the conviction that such exercises, in connection with analysis and parsing, are of the utmost importance in giving clear and accurate ideas respecting the primary and secondary meanings of words, and the construction of sentences.

For the information contained in the Notes, the Editor is indebted to the following works, — Washington Irving's "Life of Goldsmith," Howitt's "Homes and Haunts of the English Poets," Poems of Goldsmith, Aldine edition; and for the remarks on analysis, chiefly to Greene's "Analysis and Classification of Sentences," a work which first directed the attention of the writer to this important subject. The analysis of sentences is fully explained in "Cornwell's Young Composer," and the "Elements of Grammar," according to Dr. Becker's system, by J. H. James; but the best text-book for Teachers is Morell's "Analysis of Sentences."

WALTER M'LEOD.

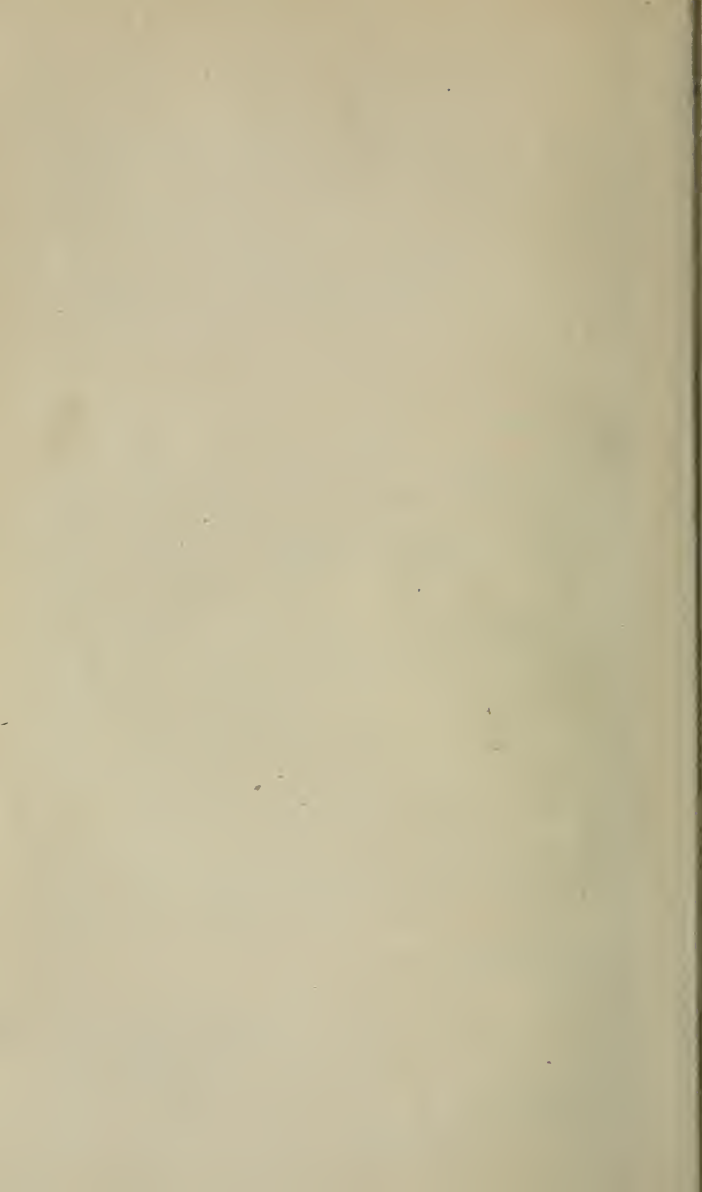
Royal Military Asylum.

March, 1858.

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L I F E  
O F  
G O L D S M I T H.

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PART I.

LIFE OF OLIVER GOLDSMITH.<sup>1</sup>

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OLIVER GOLDSMITH was born on the 10th November, 1728, at a place called Pallas, or Pallasmore, in the parish of Forney, and county of Longford, in Ireland. He was the fifth among seven children of the Rev. Charles Goldsmith, who had married early in life, when without means adequate for the support of a family, and who obtained his first church preferment, the rectory of Kilkenny West, only in 1730, two years after the birth of Oliver. The future poet was accounted a dull child; and for this reason, as well as on account of the straitened circumstances of the father, it was at first intended to bring him up for a mercantile employment. He received the first rudiments of his education at a village school. Afterwards, when by a fondness for rhyming and other

<sup>1</sup> From "Knight's Cyclopædia of Biography," by permission of Mr. Knight.

manifestations of wit, he had so far excited hope that an uncle and other relations offered to undertake the expenses necessary for his being sent to the University of Dublin, he was removed to a school at Athlone, and then, after an interval of two years, to another at Edgworthstown. He entered at Trinity College, Dublin, as a sizar, in June, 1745. His career here was anything but distinguished. He did not obtain a scholarship, and having been idle, extravagant, and occasionally insubordinate, he took his degree of B. A. two years after the regular time, in February, 1749. A violent and injudicious tutor seems, however, to have been greatly responsible for the unsatisfactory nature of Goldsmith's college career. Goldsmith's father was now dead; but his uncle, the Rev. Thomas Contarine, who had already borne the principal part of the expenses of his education, amply supplied the father's place. Yielding to his uncle's wishes, Goldsmith consented to enter the church; but he spent in dissipation the two years which should have been given to preparation, and on applying for orders was rejected by the bishop; for what reason is not exactly known, but probably it was on account of professional incompetence, joined to a report of his dissipated habits. He then obtained the situation of private tutor in the family of a neighbouring gentleman, and very shortly gave it up in disgust. His uncle Contarine now determined to prepare him for the profession of the law, and sent him off to London for the purpose of keeping his terms at the Temple; but stopping at Dublin on his way, he lost in gambling the sum wherewith he had been furnished for the expenses of his journey, and returned home penniless. The kindness of his uncle was not yet exhausted; and having forgiven him all his former offences, he sent him for a time to Edinburgh to study medicine. He arrived

there towards the close of 1752; and having attended most of the medical professors, though without much assiduity, he proceeded at the end of two years to Leyden, for the professed purpose of completing his medical studies. He resided at Leyden about a year, studying chemistry under Gaubius, and anatomy under Albinus; and at the same time indulging greatly in dissipation. From Leyden Goldsmith set out to make a tour of Europe on foot, having with him, as is said, only one clean shirt, and no money; and trusting to his wits for support. The following passage in the "Vicar of Wakefield" is supposed to describe his own travels: "I had some knowledge of music, and now turned what was once my amusement into a present means of subsistence. Whenever I approached a peasant's house towards night-fall, I played one of my most merry tunes, and that procured me not only a lodging, but subsistence for the next day." By means of this and other expedients he worked his way through Flanders (stopping at Louvain), parts of France, and Germany, Switzerland (where he composed part of the "Traveller"), and the north of Italy. He remained six months at Padua, and if (which is doubtful) he ever took a medical degree, he must have taken it there, or, as his first biographer suggested, at Louvain; unfortunately the official records are lost in both of these places, so that it is now impossible to ascertain the fact. Hearing while in Italy of the death of his uncle and benefactor, he immediately turned his steps towards England; and having expended about a year on his travels, landed at Dover on the 1st of February, 1756.

Arrived in London, he was for a time an usher in a school at Peckham, and, being very speedily disgusted with this employment, next an apothecary's assistant. The liberality of an old schoolfellow, who accidentally

discovered him, enabled him, soon after, to commence practice as a physician; and, by the joint aid of medicine and literature (acting as reader in the printing-office of Richardson, the author of "Clarissa Harlowe"), he managed for some time to earn a scanty subsistence. In 1758 he obtained an appointment, which might have eventually turned out lucrative, as physician to one of the factories in India; and some of his letters, written at this time, show that he was very eager to proceed in that capacity to the East. In order to meet the expenses of his outfit and voyage, he immediately drew up and published proposals for printing, by subscription, his "Inquiry into the Present State of Polite Literature in Europe." From some unexplained cause, however, this appointment fell to the ground; and he did not pass an examination before the College of Surgeons, for which he offered himself, whether with a view to his Eastern appointment, or to a subsequent scheme of obtaining a post as hospital mate, is not certain. He now fell back upon literature, and renewed an engagement with Mr. Griffiths, the proprietor and publisher of the "Monthly Review," to write for that journal, receiving, in return, a moderate salary, besides board and lodging. The engagement was, in the first instance, to last for a year; but at the end of seven or eight months, it was given up by mutual consent. He published his "Present State of Literature in Europe," in 1759. In October of the same year, he commenced writing the "Bee," a series of light essays, which was intended to appear as a weekly periodical, but the issue of which ceased with the eighth number. These were followed by contributions to Smollett's "British Magazine," the delightful "Chinese Letters," in the "Public Ledger," &c. In 1762 he began the "Vicar of Wakefield," for which Dr. Johnson, while

Goldsmith was under arrest, succeeded in getting for him at once 60*l.*, but which was not published until 1766. The "Traveller" appeared at the end of 1764 and, in the same year, his ballad of the "Hermit." In the meanwhile he had published his "Life of Beau Nash," "Letters from a Nobleman to his Son," and other hasty works and compilations, and done much other booksellers' work, for the purpose of immediate profit. His comedy of the "Good-natured Man," was brought out at Covent Garden in the beginning of 1768. It had been previously declined by Garrick, and did not meet with any decided success, though Dr. Johnson pronounced it to be the best comedy which had appeared since "The Provoked Husband." In 1770 he published his "Deserted Village," and in the same year entered into engagements for writing his histories of Rome, Greece, and England. On the establishment of the Royal Academy of Painting, in 1770, Goldsmith was appointed professor of ancient history in the institution. In 1773 he appeared a second time as a dramatic author, and now, with very great success. Dr. Johnson said of "She Stoops to Conquer," that "he knew of no comedy for many years that had so exhilarated an audience, that had answered so much the great end of comedy—making an audience merry." Its success was unequivocal, and it ran, without intermission, to the end of the season, and was resumed at the opening of the following one. One of his last publications was a "History of the Earth and Animated Nature," which appeared in 1774, and in which he had been engaged for two or three years. For this work he received the large sum of 850*l.*; but Goldsmith's money was ever given or gambled away as soon as it was received, and very shortly after he was in as great embarrassment as before. In the spring of 1774 he was taken ill with a

fever, which, aggravated by mental distress consequent on poverty, and also by a wrong treatment, which his physician could not dissuade him from pursuing, terminated fatally on the 4th of April. He died at the age of forty-five. He was interred in the burial ground of the Temple Church; but no memorial was set up there to indicate the place of his burial, and it is now found to be impossible to identify the spot in which his remains were laid. His friends erected a monument to his memory in Westminster Abbey, for which a Latin inscription was written by Dr. Johnson; and in 1837 a marble slab, with an English inscription, was placed by the members of the Inner Temple in the Temple Church, to commemorate the fact of Goldsmith having died in the Temple, and been buried within the Temple churchyard; this slab now stands in the vestry.

The preceding brief sketch of Goldsmith's life speaks plainly enough as to his character. He was weakness itself. Not without amiable dispositions; for, indeed, few men have possessed more benevolence or stronger family affections; he wanted the strength of purpose which can alone regulate them for good. At no period of his life did he resolutely pursue an object. Idle at the university, unwilling to settle down to any profession, and when he had made his choice, lazy and apathetic in its pursuit, he at last became an author, merely because authorship was necessary for subsistence, and wrote only as often and as much as the pressure of his wants required. He was ever ready to yield to the impulse of the moment, and a piteous tale would so work on his feelings, that for the relief of an applicant he often not only gave his all, but even involved himself in debt. His weakness also assumed, in a remarkable degree, the form of vanity, with instances of which failing the reader of Boswell's "Life



of Johnson" will be acquainted. Of Goldsmith, the author, but little need be said. The humour of the "Vicar of Wakefield," the pathos of the "Traveller" and the "Deserted Village," and the wit of some of his smaller poems, are known and appreciated by all. His numerous compilations, which were only written for money, are not proper objects of criticism. The histories of Greece and Rome certainly possess no critical value of any kind; and yet they have long been read with pleasure by a large class, who feel the charm of the writer's easy and lucid style, without caring or troubling themselves about the accuracy of his statements. A life of Goldsmith was published not long after his death, by Bishop Percy; and a memoir of him is to be found in Sir Walter Scott's "Miscellaneous Prose Works." More recently, three other lives of Goldsmith have appeared—by Prior, Forster, and Washington Irving: the largest is that by Mr. Prior; the best is that by Mr. Forster.

## PART II

I. ANALYSIS OF SENTENCES.<sup>1</sup>

1. A sentence<sup>2</sup> is an assemblage of words, conveying a complete sense or thought, thus:—" *Boys study*," is a sentence because the meaning is complete.
2. There are two kinds of sentences; namely, *simple* and *compound*.<sup>3</sup>

3. A *simple sentence* consists of two parts,—the *subject* and the *predicate*.

The *subject* is that of which something is affirmed; as, *Birds sing*.

The *predicate* is that which is affirmed of the subject; as, *William reads*.

4. A simple sentence has only one *subject* and one *finite* verb.

Every part of a verb is called *finite*, except the participle and the infinitive mood.

5. A *phrase* is any collection of words not forming a proposition. In analysis the term is limited to the *infinitive*, a *preposition and its object*, &c.; as, *Men of wisdom: To be angry* is to be mad: *For one to steal* is base: *Being angry* is unwise: *walking in the fields*<sup>4</sup> is good exercise.

<sup>1</sup> For a complete treatise on this subject, see "Morell's Analysis of Sentences,"—a book that should be in the hands of every teacher.

<sup>2</sup> From *sententia*, a thought.

<sup>3</sup> Some make three kinds: *simple*, *complex*, and *compound*.

<sup>4</sup> The words in italics form, in each case, a *phrase*.

## II. THE SIMPLE SUBJECT

1. The subject of a sentence or a proposition is either *grammatical* or *logical* ; or, as it is generally termed, *simple* or *enlarged*.
2. The *simple subject* is the person or thing spoken of, *unlimited* by other words.
3. The *simple subject* is, for the most part, *a noun* ; but it may be any *letter*, *character*, *syllable*, *word*, or *phrase*, used as a noun.

*Ex.* 1. A noun. *Snow* falls.

2. A pronoun. *He* reads.

3. A letter. *A* is a vowel.

4. A character. *+* is the sign of addition.

5. An adjective. *Many* came to see the exhibition.

6. An infinitive verb. *To steal* is base.

7. An infinitive verb modified by an adverb.  
*To read well* is no easy matter.

8. A clause. *That one should steal* is base.

9. A participle. *Stealing* is base.

4. In imperative sentences, the subject is always *thou*, or *you*, or *ye*, and is often understood.

*Ex.* 1. Come (*thou*) forth.

2. Be (*thou*) wise to-day.

3. Bear (*ye*) up awhile.



## III. THE LOGICAL OR ENLARGED SUBJECT.

1. A subject may be *modified*, *limited*, or *described* in various ways.

The words used to modify, limit, or describe are often termed *adjuncts* of the subject.

The subject, with its adjuncts, is now generally called the *enlarged subject*. The enlarged subject<sup>1</sup> is, therefore, the person or thing *spoken of*, together with all the words or phrases by which it is limited or defined.

4. The subject may be enlarged in the following different ways:—

1. By a noun or pronoun in apposition:—

*Ex.* Milton, the *poet*, was blind.

He *himself* did it.

2. By a noun or pronoun in the possessive case:—

*Ex.* *John's* knife is sharp.

*My* pen is bad.

3. By a preposition and its object, or, as it is termed, a *prepositional phrase*:—

*Ex.* The works *of nature* are beautiful.

4. By an adjective, or any word having the force of an adjective; as a participle used as an adjective, &c.:—

*Ex.* A *good* man is above all price.

*Your* time is precious.

*Lost* time cannot be recovered.

*Those* boys are late.

5. By a verb in the infinitive mood:—

*Ex.* A desire *to learn* is praiseworthy.

6. By a clause:—

<sup>1</sup> Or, *Logical Subject*.

*Ex.* The fact *that he was a scholar* was manifest.

7. By a present participle:—

*Ex.* They, *shouting*, fled.

8. By a present and past participle, or a participial phrase:—

*Ex.* The king, *having died*, was succeeded by his brother.

He, *having spoken*, retired.

9. By a participle which has an object:—

*Ex.* Alfred, *having defeated Guthrum*, treated him kindly.

Cæsar, *having conquered the Gauls*, set sail for Britain.

10. Several adjectives may be employed to enlarge the subject of a sentence.

*Ex.* An *old, lofty, wide-spreading* oak stood in the forest.

11. Several nouns and pronouns, in apposition, may form the subject.

*Ex.* I, *Paul, myself*, wrote these letters.

*Mary, Queen of Scots, the cousin of Elizabeth*, was beheaded.

*The navigator Columbus, the discoverer of the New World*, was badly treated.

12. The subject may be enlarged by combining any number of the above methods, at the same time.

*Ex.* 1. *Several stars of less magnitude, formerly unobserved*, now appeared.

2. *Thus to relieve the wretched* was his pride.
3. *To create creatures liable to want*, is to render them susceptible of enjoyment.
4. *To say little and perform much*, is the characteristic of a great mind.
5. *A propensity to discover and exaggerate the failings of our neighbour*, is one of the most ordinary forms of selfishness.
6. *Cassius, unwilling to stake the freedom of Rome on a single engagement*, urges various reasons for delay.
7. *The songster, having listened to this pleading*, acknowledged its justice.
8. *Aurelian, weary of the siege, and angry with Zenobia for her long resistance*, pressed harder and harder on Palmyra.

### 13. CONDENSED VIEW OF THE MODIFICATIONS OF THE SIMPLE SUBJECT.

Earth's WEALTH	-	-	-	vanishes.
The WEALTH of earth	-	-	-	vanishes.
Earthly WEALTH	-	-	-	vanishes.
WEALTH, the idol of earth	-	-	-	vanishes.
WEALTH merely	-	-	-	vanishes.
WEALTH which is of earth	-	-	-	vanishes.
WEALTH to be valued	-	-	-	must be earned.

The word *wealth* is the *simple subject*; the words, phrases, and clauses which are added to the simple subject, show the manner in which a *simple subject* may be *enlarged*.





## IV. THE PREDICATE.

1. The *predicate* of a sentence is the word or words that express what is affirmed of the subject.  
The word *predicate* means to *declare* or *affirm*.
2. The *predicate*, like the subject, is either *grammatical* or *logical*, or, as it is generally termed, *simple* or *enlarged*.
3. The *simple predicate* consists of a *single verb*, or of the verb *To Be*, with a *noun*, *pronoun*, *adjective*, *participle*, *prepositional phrase*, *adverb*, or a *verb in the infinitive mood*.

*Ex.* 1. William *studies*, or, William *will study*.

2. James *is a scholar*.

3. James *is he*.

4. James *is diligent*.

5. James *is learning*.

6. James *is in good health*.

7. James *is ill*.

8. To obey *is to enjoy*.

9. The day *is to be celebrated*.

4. The verb *To Be*, can form a predicate by itself only when it means existence: as, God *is*; Light *was*.



## V. THE OBJECT, OR COMPLETION OF THE PREDICATE.

1. Every sentence containing a Transitive Verb must have an object: as. *Temperance preserves health*

The *subject* is temperance, the predicate *preserves*, and the object *health*.

The word *health*, is necessary *to complete* the assertion; it is, therefore, termed the *completion of the predicate*.

2. The *predicate* may be *completed* in various ways: —

1. By a noun. He could measure *lands*.

2. By a pronoun. I knew *him*.

3. By an adjective. He clothed *the naked*.

4. By a verb infinitive. I wish *to go*.

5. By a phrase. I doubted *his having been a soldier*.

They tried *to conceal their fears*.

6. By a sentence. The man said, "*I am an Englishman*."

The word, phrase, or clause, *in italics*, forms the DIRECT OBJECT of the *transitive verb*, in each of the above sentences.

3. The word which forms the *object* of a *transitive verb* may be enlarged in the same way as the subject of a sentence.

*Ex.* 1. His looks adorned *the venerable place*.

2. Milton visited *Galileo, the celebrated astronomer*.

3. He destroyed *the King's new castle*.



## VI. INDIRECT OBJECT.

1. In some cases, the full sense of the predicate cannot be expressed, without the addition of what is termed an *indirect object*.

The *indirect object* often requires a preposition to show its relation to the predicate, especially if the direct object is placed next the verb; as, He gave the slate *to John*. The word "*slate*," is the *direct object* of gave, and "*to John*," forms the *indirect object*.

2. The indirect object often shows the source *from* which an action tends, the *material* out of which anything is made, or the *theme* of conversation.

*Ex.* 1. We made a *box out of wood*.  
 2. He made a *fire of coals*.  
 3. They begged a *favour of me*.  
 4. He spoke *of a reward*.

3. Some verbs take an indirect object only:—as,

*Ex.* 1. Charles spoke *of his father*.  
 2. He seemed *to sleep*.

4. The *indirect object* is often used to complete the meaning of *adjectives* which denote some state of the mind, or which are derived from verbs.

*Ex.* 1. The general was desirous *of glory*.  
 2. John was guilty *of deceit*.  
 3. He was anxious *to learn*.

5. The *indirect object* may consist of two nouns, of a noun and pronoun, or of an adjective and noun, in the objective case.

*Ex.* 1. God formed *us men*.  
 2. They named *him John*.  
 3. They made *Constantine king*.  
 4. Guilt makes *us cowards*.  
 5. They appointed *William secretary*

6. The *indirect object* may consist of a noun or pronoun with a preposition, *expressed* or *understood*.

- Ex.* 1. He asked *me* a *question*.  
 2. He taught *me* (*indirect*) *arithmetic* (*direct*).  
 3. Give *us* your *advice*.  
 4. John accused James *of* *peculation*.  
 7. The *simple predicate*, with the *direct* and *indirect object*, is sometimes termed *the enlarged predicate*.



## VII. EXTENSION OF THE PREDICATE.

1. The *predicate* may be enlarged by an *adverbial*, as well as by an *objective* element; or it may be enlarged by both.

*Ex.* The boy studies his *lesson carefully*. The objective element is *lesson*, the adverbial is *carefully*.

2. The *adverbial* element may be one or more additional words added to a verb to denote some *circumstance of place, time, cause, or manner*.

These *adverbial* elements form what is termed the *extension of the predicate*.

- Ex.* 1. Come *hither*.  
 2. He went *yesterday*.  
 3. The water flows *there*.  
 4. The Kangaroo lives *in New Holland*.

The words *in italics* form, in each case, an *adjunct*, or an *extension of the predicate*.

3. It is not always easy to distinguish an *indirect object* from an *adverbial circumstance*, or an *extension of the predicate*.

The general rule is this :—

An *indirect object* denotes the tendency of an action *to* or *from* some object ; whereas an *adverbial circumstance* denotes the *time, place, cause, or manner*, of an action.

4. The predicate may be *extended* by *adverbs* or by *phrases* used as *adverbs*. They are classed under the following heads :—1. Those that relate to place. 2. Those that relate to time. 3. Those that relate to cause or source. 4. Those that relate to manner.

### 1. *Adjuncts of place.*

*Ex.* 1. The battle was fought *at Vittoria*.

2. I see him *yonder*.

3. The horse ran *over the hill*.

4. The birds flew *over the house*.

*Adverbs of place* are used to denote three relations,—*at a place* (where?), *from a place* (whence?), *to a place* (whither?). *Phrases*, like adverbs of place, denote three relations,—*whither, whence, where*. The first two refer to *direction*, the third, to *locality*.

### 2. *Adjuncts of time.*

*Ex.* 1. We shall walk *hereafter*.

2. We laboured *all day*.

3. The steamer left *last Saturday*.

4. The school was closed *at one*.

*Adverbs of time* denote either a *point, or period, duration*, or *frequency* of time, answering the questions, *When? How long? How often?* *Phrases*, like adverbs, may refer to the *past, present, and future* ; but, unlike them, they may denote three relations in reference to each of these three grand divisions.

Ex. James    { at noon            } *simultaneous with* }  
               was    { before noon        } *antecedent to*        }  
               writing { after noon        } *subsequent to*        } the specified time.

### 3. *Adjuncts of cause.*

- Ex. 1. The soldier fights *for glory*.  
 2. The woman fainted *from fright*.  
 3. He was sold *for money*.  
 4. He was sent *to reconnoitre the enemy's camp*.<sup>1</sup>  
 5. We remained *to see the procession*.

1. There are properly no adverbs which *denote* a cause : they rather *inquire* for one.

Ex. *Why* did he leave ?

2. Phrases which denote *cause*, or *source*, generally answer the questions, *Why ? On what account ? For what purpose ? From what source ?*  
 3. The infinitive often expresses a moral cause or *motive* ; as, He went *to see*.

### 4. *Adjuncts of manner.*

- Ex. 1. The water flows *gently*.  
 2. The dove flew *with rapidity*.  
 3. The water rushed *like a torrent*.  
 4. Turenne was killed *with a cannon ball*.<sup>2</sup>  
 5. The walls were *fifteen miles long*.

1. Adverbs and phrases of manner may denote either *quality* or *quantity*. Those which denote *quality*

<sup>1</sup> The infinitive phrase is here equivalent to an adverbial sentence of purpose. He was sent *that he might reconnoitre the enemy's camp*

<sup>2</sup> This shows the instrument, and answers the question, *with what ?*

answer the question, *How?* Those which denote quantity answer the questions, *How much?* or *What degree?*

2. Phrases answering the question, *How?* are,—
  1. Those which show *how anything is done*; as, “The height of the mountain was measured *with accuracy*.”
  2. Those which show *a resemblance*; as, “The water rushed *like a torrent*.”
  3. Those which show the *means or instrument*; as, “William was slain *by an arrow*.”
  4. Those which denote *accompaniment*; as, “Abraham went *with four hundred armed servants*.”
  5. Those which denote *agency*; as, “He hath made the world *by his power*.”

## VIII. DIRECTIONS FOR ANALYSIS.

1. Choose first the verb or predicate of the sentence.
2. Find out the subject of the sentence.
3. Find the words which qualify the subject, forming the *enlarged* or *logical subject*.
4. Should the verb be transitive, find the *object* of the transitive verb.
5. See whether the object has any adjuncts; if so, the object, with its adjuncts, will form the *logical predicate*; or the *completion of the predicate*.
6. Note whether the object is *direct* or *indirect*, or both.
7. See if the verb is modified by adjuncts of *time*, *place*, *cause*, or *manner*. If so, these adverbs and adverbial phrases will form the *extension of the predicate*.

IX. METHOD OF ANALYSING SIMPLE SENTENCES.  
*Examples from the "DESERTED VILLAGE."*

	Subject.	Predicate.	Object, or Completion of Predicate.	Extensions.	Line.
1	Humble happiness	endeared	each scene		8
2	Trade's unfeeling train	usurp	the land.		63
3	I	have loitered		o'er thy green, how often.	7
4	Health and plenty	cheered	the labouring swain.		2
5	One only master	grasps	the whole domain.		39
6	Light labour	spread	her wholesome store for him.		59
7	These, far departing,	seek	a kinder shore.		73
8	Rural mirth and manners	are no more.			74
9	Thy glades forlorn	confess	the tyrant's power.		76
10	The long-remembered beggar	was his guest.			151
11	Despair and anguish	fled	the struggling soul		174
12	His ready smile	expressed	a parent's warmth.	at his control.	185
13	All	could not reprove	the tottering mansion, from its fall.		238
14	The man of wealth and pride	takes up	a space.		275
15	The pale artist	plies	the sickly trade	there.	316
16	She	lays	her head	near her betrayer's door.	332
17	They, a melancholy band,	move		downward.	401
18	(They)	pass		from the shore.	402
19	(They)	darken	all the land,		"
20	The mother	spoke	her woes	with louder plaints.	379



*Detailed Analysis.*

1. His ready smile a parent's warmth exprest (line 185).
  1. His . . . . . Enlargement of subject
  2. Ready . . . . . Ditto ditto.
  3. Smile . . . . . Subject of sentence.
  4. A parent's warmth . . Direct object.
  5. Parent's . . . . . Enlargement of object.
  6. Exprest . . . . . Predicate of sentence.
2. These round thy bowers their cheerful influence shed (line 33).
  1. These . . . . . Subject of sentence.
  2. Round thy bowers . . Extension of 1.
  3. Their cheerful influence Completion of 4.
  4. Shed . . . . . Predicate.
3. For him no wretches, born to work and weep,  
Explore the mine (line 103).
  1. No . . . . . Enlargement of 2, or  
Attribute<sup>1</sup> to 2.
  2. Wretches . . . . . Subject of sentence.
  3. Born . . . . . Attribute to 2.
  4. To work . . . . . Phrase dependent on 3.
  5. And . . . . . Connective.
  6. (To) weep . . . . . Phrase dependent on 3.
  7. Explore . . . . . Predicate of sentence.
  8. The mine . . . . . Direct object.
  9. For him . . . . . Indirect object.

<sup>1</sup> An *attribute* is any qualifying word, or combination of words, joined directly to a noun in order to *define it more exactly*, and expressing with it a *combined idea*. An attribute, then, may be:—  
1, the article; 2, the adjective and participle; 3, the noun in the *possessive case*, or governed by a preposition; 4, a noun in *apposition*.

## PART III.

I. COMPOUND SENTENCES.<sup>1</sup>

1. A *compound* sentence consists of two or more simple sentences or propositions connected together.
2. The propositions which make up a compound sentence, are called *members* or *clauses*. Thus: "When the sun set, we left," is a compound sentence: the *members* or *clauses* being, "When the sun set," and "we left."
3. When the different members or clauses of a compound sentence are so combined that each of them is complete and *independent* of itself, they are called *co-ordinate* clauses.

*Ex.* 1. It was night, *and* the moon shone brightly.  
 2. Life is short, *but* art is long.

4. When one of the members of a compound sentence is *dependent* upon another, the dependent clause is termed *subordinate*, and the clause which is independent, is termed the *principal* or *leading* clause.

*Ex.* 1. I came, *where* he was.  
 2. The Britons, *with whom* Cæsar contended, defended their country bravely.

<sup>1</sup> Some grammarians make three kinds of sentences, *Simple*, *Compound*, and *Complex*. They are thus distinguished:—

(a) *Compound sentences* are connected by *co-ordinate conjunctions*:  
 (b) *Complex sentences*, by *subordinate conjunctions*, *conjunctive adverbs*, and *relative pronouns*. We consider it preferable to make all sentences *compound*. Either of these plans may be adopted.

The *subordinate* clause is, in the last two examples, printed *in italics*: and, in each case, it does not make complete sense unless joined with the principal clause or sentence.

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## II. CO-ORDINATE CLAUSES OR SENTENCES.

Co-ordinate clauses or sentences may be divided into four classes, according to the connective used, namely *copulative*, *alternative* or *disjunctive*, *adversative*, and *illative*.

### 1. *Copulative Sentences.*

1. When one clause or sentence is so united to another as to express an additional thought, and thereby give a greater extent to its meaning, it is called *copulative*. When the copulative sentence denotes addition, without emphasis or modification, the simple conjunction **AND** is used.
2. The copulative co-ordinate conjunctions, with their correlatives, are, *both . . . and ; as well . . . as ; not only . . . but ; but also ; but likewise*.

*Ex.* 1. They ran, *and saw the queen*.

2. Not only did the wind blow **most** fiercely,  
*but the rain fell in torrents*.

3. E'en now the devastation is begun,  
*And half the business of destruction done*.

### 2. *Disjunctive Sentences.*

1. *Disjunctive* or *alternative* sentences, are such as offer or deny a choice between two propositions ; **as**,  
"We must conquer, *or our liberties are lost*."

2. The simple conjunctions used to connect such sentences are—*or, nor, neither, either*.
3. The alternative is made emphatic by placing the cor-relatives *either* or *neither* in the first sentence; as,  
 “I shall *neither* go myself, *nor* shall I send any one.”  
*Either* is often omitted, leaving *or* alone.
4. The connectives *otherwise* and *else* are often associated with *or*, and may represent it when understood;  
 “Learn your lesson; *otherwise* you will lose your place.”

- Ex.* 1. Remote from towns he ran his godly race.  
*Nor e'er had changed, nor wished to*  
*change his place.*
2. He is either sick *or* he is fatigued.
  3. Confess *or* die.
  4. Obscure it sinks, *nor shall it more impart.*  
*An hour's importance to the poor man's*  
*heart.*

### 3. *Adversative Sentences.*

1. An *adversative co-ordinate sentence*, is one which stands opposed to, or contrasted with, the preceding clause or sentence; yet both are so united as to form one compound sentence.
2. The simple adversative conjunction is *but*.
3. With *but*, are often associated other words in the same sentence, which become the sole connective when *but* is understood.

These are, *yet, still, however, nevertheless, now, on the one hand, notwithstanding*, and several others.

- Ex.* 1. These were thy charms—but all thy charms  
*are fled.*

2. The locusts have no king, *yet they go forth all of them by bands.*
3. No more thy glassy brook reflects the day,  
*But, choked with sedges, works its weedy way.*

#### 4. Illative Sentences.

*Illative* or *deductive sentences* are connected by *therefore, thus, then, hence, whence, wherefore, accordingly, consequently*; and the conjunctive expressions, *on this account, for this reason, &c.*

Sentences with these conjunctions express, with different shades of meaning, the *cause, conclusion, or inference* from the preceding sentence; as, "I know the man, *hence I have confidence in him*;" "I know the man, *for he is my neighbour.*"

*Ex.* 1. Wisdom is the principal thing, *therefore get wisdom.*

2. My neighbour has injured me, *hence I must seek redress.*

3. He was not invited, *consequently he did not go.*

4. The physician sees him daily, *accordingly he must be very ill.*

5. Life is short, *therefore let us improve it.*



### III. SUBORDINATE CLAUSES OR SENTENCES.

1. When one clause is *dependent* upon another, and appears as it were but a part of it, the *dependent clause* forms what is denominated a *subordinate sentence.*

The clause which is independent is termed the *principal* or *leading clause*.

2. The *subordinate* sentence is joined to the *principal* sentence by means of *conjunctions*, *relative pronouns*, and *conjunctive adverbs*.
3. Subordinate sentences are of three kinds ; 1. *The Substantive* or *Noun Sentence* ; 2. *The Adjective Sentence* ; 3. *The Adverbial Sentence*.

#### 1. *The Noun Sentence.*

1. A *Noun Sentence* is one that expresses the same relation to the predicate of the principal clause of the compound sentence, as a noun does to that of the simple sentence. It may therefore become the *subject* or *object* of a sentence.

*Ex.* 1. He has *what is sufficient*.

2. *That the earth revolves on its axis*, has been clearly proved.

3. Let us know *whether you will come*.

*Noun Sentences* are connected with the principal one by the conjunction *that*, by an *interrogative pronoun* (who, what), or by *whether*.

- 2 By a peculiar idiom of the language the infinitive or other phrase, or the clause, when used as a subject, is first represented by "*it*" standing at the head of the sentence, while the subject itself is placed after the predicate ; as, *It is pleasant to see the sun* = *To see the sun* is pleasant ; *It is easily proved, that the earth is a sphere* = *That the earth is a sphere* is easily proved.

"*It*," thus used, is said to be an *expletive*<sup>1</sup>, because it

<sup>1</sup> The word "there" is often used as an "expletive ;" as, *There are many hypocrites in the world* = *many hypocrites (sub.) are in the world (pred.)*.

fills a vacancy, and yet is not absolutely necessary to the sense. It often gives force and beauty to an expression<sup>1</sup>, by enabling us to place emphasis on a word which otherwise must occupy an unfavourable position in the sentence. "*It*" and the *noun sentence* may, however, be regarded as in *apposition*.

## 2. *The Adjective Sentence.*

1. An *Adjective Sentence* expresses an attributive relation to the subject or object of the principal clause of the compound sentence, and is equivalent to an *adjective*, or *participle*.

*Ex.* 1. A man *who is generous* (= A generous man) will be honoured.

2. The rose *which blooms* (= the blooming rose) is beautiful.

2. *Adjective sentences* are introduced by the relatives *who*, *which*, and *that*; by *as* after *such*; and by *where*, *when*, *why*, *how*, *wherein*, *whereby*, &c., when they refer to a *noun* in the principal sentence, and can be resolved into—*in which*, *at which*, *for which*, &c.

3. Compound relatives *may be resolved* into the antecedent and the relative; as, "What cannot be cured must be endured" = *That which* cannot be cured must be endured. "What cannot be cured" = "an incurable evil."

*Ex.* 1. "*Who* steals my purse steals trash" = He *who steals my purse*, &c.

2. "Solomon, *who built the temple*, was the son of David."

<sup>1</sup> The remarks made respecting "*it*" are also applicable to "*there*."

3. "The long-remember'd beggar was his  
guest.  
" *Whose beard descending swept his aged  
breast.*" 153<sup>1</sup>
4. "This wealth is but a name,  
*That leaves our useful products still the  
same.*" 274
5. "You take my life,  
When you do take the means *whereby I  
live.*"
6. "I lay on that rock *where the storms have  
their dwelling.*"

### 3. The Adverbial Sentence.

1. An *Adverbial Sentence* performs the same office to the principal clause in a compound sentence, that the *adverb* or *adverbial phrase* does to the predicate of a simple sentence; thus, The ship sailed *early* = The ship sailed *before sunrise* = The ship sailed *before the sun rose*.
2. Adverbial sentences, like their corresponding adverbs, or phrases, may denote *place, time, cause, or manner*.

#### 1. ADVERBIAL SENTENCES OF PLACE.

1. Adverbial sentences of place are introduced by the relative adverbs. *where, whence, whither, wheresoever, &c.*, to which the demonstrative adverbs, *here, there, hence, thence, hither, thither*, often correspond in the principal clause.

*Ex. 1. "There, where a few torn shrubs the place  
disclose,*

*The village preacher's modest mansion  
rose."* 140

<sup>1</sup> The examples thus marked are taken from the "Deserted Village." 153 = line 153.



2. "Turn thine eyes  
*Where the poor houseless shivering female  
 lies.*" 325
3. "Thro' torrid tracts with fainting steps  
 they go,  
*Where wild Altama murmurs to their  
 woe.*" 343.

## 2. ADVERBIAL SENTENCES OF TIME.

1. Adverbial sentences designating time, *contemporaneous* with the action of the predicate of the principal clause, are introduced by *when*, *whenever*, to denote a *point* of time, by *while*, *as long as*, *whilst*, to denote *duration* of time.
2. Adverbial sentences denoting time *prior* to that of the principal action, are introduced by *after*, *after that*, *when*, *since*, &c.
3. Adverbial sentences, denoting time *subsequent* to that of the principal action, are introduced by *before*, *before that*, *ere*, *till*, and *until*.
4. The phrases *as long as*, *as soon as*, *the instant*, *no sooner . . . than* or *but* are also used as connectives.

*Ex.* 1. "A time there was, *ere* *England's* griefs  
 began,  
*When every rood of ground maintain'd its  
 man.*" 57

2. I have been at work *since* *the sun rose*.
3. "Bends to the grave with unperceiv'd  
 decay,  
*While* *Resignation* gently slopes the way." 110

## 3. ADVERBIAL SENTENCES OF MANNER.

1. By *adverbial sentences* of manner, the predicate of the principal clause may be compared with that of the

subordinate, so as to show, 1st, *a correspondence*; 2nd, *a consequence*; 3rd, *equality* or *inequality* in magnitude.

2. *Correspondence* or *likeness*, is indicated by *as*, *just as*, *so . . . as*, when it relates to a verb or adjective, and by *such . . . as*, and *same . . . as*, when it relates to a noun; as, "Speak *as* you think."
3. Sentences denoting *consequence* or *effect*, are introduced by *so . . . that*, when the consequence relates to a verb or adjective, and by *such . . . that*, when it relates to a noun.
4. Comparison of *equality* is indicated by *as . . . as*, after (not) *so . . . as*; and comparison of *inequality* is denoted by *than*, *more . . . than*, *less . . . than*; as, "He is taller *than* his brother" (is tall).

Ex. 1. "A breath can make them, *as a breath has made.*" 54

2. Experience is a surer guide *than* imagination (is).
3. Will you read *so that you can be heard*?
4. George is *as tall as* his brother.
5. Always act in private *as if* you were seen by others = Always act in private *as* you would do *if* you were seen by others.
6. He was so weary, *that he fell asleep.*

#### 4. ADVERBIAL SENTENCES OF CAUSE, ETC.

1. *Causal Adverbial Sentences* denote the *cause*, *ground*, or *motive* of some action. They are often classed under the following divisions:—
  1. *Causal*—or those which denote a *cause* or *reason*; as, *Since you desire it*, I will visit him.
  2. *Conditional*—or those which denote a condition; as, *If you say this*, you err.

3. *Final*—or those which denote a *purpose* or *motive*, as, *Study, that you may improve.*
4. *Concessive*—or those which express a *concession* or *admission*; as, *Though he has many faults, I esteem him.*
2. The *adverbial sentences* which express *cause*, *ground*, or *reason*, are introduced by *as*, *since*, *seeing that*, *inasmuch as*, *because*, *whereas*.  
The *conditional adverbial sentences* are introduced by *if*, *unless*, *so*, *in case*, *provided that*, *if only*.  
The sentences which denote a *purpose* or *motive*, are introduced by *that*, *in order that*, *so that*.  
*Concessive adverbial sentences* are introduced by *though*, *although*, *even if*, *however*, *notwithstanding*.

*Ex.* 1. You may go, *if he is willing.*

2. We obey the laws of society, *because they are the laws of virtue.*

3. *Were he more careful*, he would meet with better success=*If he were*, &c.

4. He visited the place, *that he might improve his health.*

5. *Though he was poor*, he contributed freely.

6. *However careless he might seem*, his fortune depended on the decision.

7. "And, *since 'tis hard to combat*, learns to fly."

#### IV. ABRIDGED SENTENCES.

1. A sentence may be abridged by putting the predicate in the *participial mode* and *omitting the connective*; as,

*Abridged.*

*When* the rain *ceased*, he returned.      The rain *having ceased*, he returned.

*When* the signal *was seen*, they shouted.      The signal *being seen*, they shouted.

*When* shame *is lost*, all virtue is lost.      Shame *being lost*, all virtue is lost.

*As* a youth *was* their leader, what could they do?      A youth *being their leader*, what could they do?

*When* spring *returns*, the birds will sing.      Spring *returning*, the birds will sing.

*Participial phrases*, similar to the above, where the noun is in the *nominative absolute*, are regarded as *adverbial sentences*.

2. In another class of abridged sentences, there is only the *noun* in the *nominative addressed*, with its modifying words; as,

1. "Delightful task! to rear the infant mind!"
2. "Sweet Auburn! loveliest village of the plain!"



## V. CONTRACTION OF SENTENCES.

1. When *one* single verb has two or more subjects, or two or more objects, or when *two* verbs have only one subject expressed, such sentences are said to be contracted.

*Ex.* 1. The *men* and *boys* were seen. (*Two nominatives.*)

2. "The *rivers*, *lakes*, and *oceans*, all stood still." (*Three nominatives.*)

3. Annie *sings* and *plays*. (*Two verbs.*)

4. Animals *live* and *die*. (Ditto.)

5. Cities *flourish* and *decay*. (Ditto.)

6. "Men *hunted, sweated, bled* for gold;  
*Worked* all the night, and *laboured* all the  
day." (*Five verbs, and only one nomi-*  
*native.*)
7. Either *he* or *you* did it. (*Two nominatives.*)
8. Honour thy *father* and thy *mother*. (*Two*  
*objects.*)
9. Animals possess *organisation, life, sensa-*  
*tion, and voluntary motion.* (*Compound*  
*object.*)
10. He *neither* eats *nor* drinks=He does not  
eat, and he does not drink.

*Exercises.*

Line 207.

1. *a.* The village all declared      Princip. sentence.
- b.* How much he knew.          Noun sentence, obj. to *a.*

Line 303.

2. *a.* Where shall poverty re-  
    side,      } Princip. sentence.
- b.* To 'scape the pressure of  
        contiguous pride. (*That*  
        *it may* escape the pres-  
        sure, &c.)      } Adverb. sentence to *a.*

Lines 123, 124.

3. *a.* These all in sweet con- } Princip. sentence, co-or-  
    fusion sought the shade, } dinate with *b.*
- b.* And filled each pause      } Princip. sentence, co-or-  
   } dinate with *a.*, con-  
   } tracted in subject.
- c.* The nightingale had } Adject. sent. to *b.*  
        made. }

The subject of *b* is the word *these* understood.

In *c*, the relative *which* is omitted. This often occurs in English, when the relative pronoun is in the *objective case*.

## PART IV.

## SYNTAX.

DIVISIONS OF SYNTAX.<sup>1</sup>

*Syntax* treats of the relation of words to each other and of the construction of sentences.

Syntax is divided into two parts, namely, CONCORD, or AGREEMENT, and GOVERNMENT.

1. Concord is the agreement which one word has with another, in number, gender, person, or case. (See Rule II.)
2. Government is the power which one word has over another in determining its case or mood. (See Rules III. and VIII.)



## RULES OF SYNTAX.

RULE I.—The subject of a Verb is in the Nominative case.

RULE II.—The Verb must agree with its Subject or Nominative in Number and Person.

RULE III.—Transitive Verbs and Present Participles govern Nouns and Pronouns in the Objective Case.

A Present Participle may not only govern some noun or pronoun in the objective case, but may, at the same time, be governed by a preposition.

*Ex.* He is fond of reading books.

<sup>1</sup> For a complete course of exercises on Syntax, see "M'Leod's Explanatory Grammar." Price One Shilling.

**RULE IV.**—Adverbs modify Verbs, Adjectives, or Adverbs.

*Remarks.* 1. Some Adverbs are used occasionally as nouns ; as, an eternal *now* ; others are used as adjectives ; as, an *only* son.

2. If an adverb is joined to a noun, or refers to one, it is used as an adjective.

3. An adverb is frequently used to modify a phrase or a sentence.

**RULE V.**—1. Prepositions govern Nouns, Pronouns, and sometimes Present Participles, in the Objective Case.

2. A Preposition relates its Antecedent to its Object or Consequent.

**RULE VI.**—Every Adjective or word used as an Adjective qualifies a Noun, expressed or understood.

**RULE VII.**—1. The Verb **TO BE** has the same case after it as before it when the Nouns or Pronouns mean the same person or thing.

2. Verbs of calling, naming, appointing, making, considering, becoming, seeming, and being, have the same cases after them that they have before them, when both words refer to the same person or thing.

**RULE VIII.**—1. The Past Participle, and not the Past Tense must be used after the verbs **HAVE** and **BE**.

2. The verb *Have* forms a **COMPOUND VERB** by the addition of a **PAST PARTICIPLE**. *Ex.* Britain *has resisted* the demand.

3. A **COMPOUND VERB** is also formed by the addition of a Present or Past Participle to the Auxiliary

Verb BE. *Ex.* He *was rewarded* graciously ; I *am going* now ; He *has been rewarded*.

RULE IX.—When two words are used to denote the possessor, and the thing possessed, the first is put in the Possessive Case.

RULE X.—The Adjectives EACH, EVERY, EITHER, NEITHER, &c., agree with Nouns, Pronouns, and Verbs, in the singular number only.

RULE XI.—1. Conjunctions connect Nouns and Pronouns in the same Case, and Verbs in the same Mood or Tense.

2. When two singular Nominatives are joined by AND, the Verb must be in the plural.
3. When two singular Nominatives are connected by OR, or NOR, the Verb must be singular.
4. When two singular Nouns are connected by WITH, AS WELL AS, LIKE, &c., the Verb must be singular.

RULE XII.—1. Pronouns agree with the Nouns they represent, or for which they stand, in Number, Gender, and Person.

2. The Relative agrees with its Antecedent in Number, Gender, and Person.

RULE XIII.—1. A Verb is governed in the Infinitive Mood by a Verb, an Adjective, or a Noun.

2. The sign of the Infinitive (*to*) is omitted after the verbs *bid, dare, feel, hear, let, make, see*, and the auxiliary verbs *can, will, shall, may, and must*.

*Remarks.* Compound Verbs are formed by means of the infinitive and an auxiliary. *Ex.* He will (*to*) *come*; He must (*to*) *go*.

RULE XIV.—A Verb in the Infinitive Mood, or a part



of a sentence, may be the Subject or Nominative of a Verb.

*Ex.* “ *Thus to relieve the wretched* was his pride.”

RULE XV.—When two Nouns, or a Noun and Pronoun, come together, signifying the same thing, they agree in Case.

RULE XVI.—1. Some Transitive Verbs, as ASK, LEND, PAY, TEACH, OFFER, GIVE, TELL, SEND, PROMISE, ALLOW, take two Objective Cases after them, the one denoting the person, and the other the object.

*Ex.* He gave me a shilling. Here the two objectives are *me* and *shilling*. Some, however, supply a preposition to govern one of the words; thus, he gave (*to*) me a shilling; where the pronoun *me* is governed by the preposition *to*, understood.

2. Some intransitive verbs take an objective case after them. This occurs when the verb and the noun depending on it are of a kindred character; or when the intransitive verb is used in a transitive sense.

*Ex.* “We dreamed a *dream* in one night.”

“He ran his godly *race*.”

3. When the word which follows the intransitive verb denotes only the circumstance of the action, the noun is governed by a preposition understood.

*Ex.* He walked a mile; that is, *through the space of* a mile. Some, however, make *mile* in the objective case, governed by *walked*. Examples similar to the above, would, therefore, come under 2 of Rule XVI.

RULE XVII.—When a Noun or a Pronoun is joined to a Participle, without being dependent on any other

word in the sentence, the Noun or Pronoun is in the Nominative Case Absolute.

RULE XVIII.—1. When an address is made, and the Noun or Pronoun has no dependence on the rest of the sentence, the Noun or Pronoun is said to be in the NOMINATIVE ADDRESSED.

2. The Nominative addressed is generally used after O, expressed or understood.
3. Interjections are joined to the Objective Case of Pronouns of the first person, and to the Nominative of Pronouns of the second.

*Ex. Ah me ! O thou ! O ye of little faith !*



#### PARSING.

1. Parsing is the resolving of a sentence into its elements or *parts of speech*.
2. Words may be parsed in two ways: *Etymologically* and *Syntactically*.
3. *Etymological* parsing consists in stating the parts of speech to which each word in a sentence belongs, its uses and properties, its inflection and changes.
4. *Syntactical* parsing adds to the above a statement of the relation in which words stand to each other, and the rules according to which they are combined in sentences.

## 5. PARSING TABLE.

Noun,	Kind ?	Number ?	Gender ?	Case ?	Rule of Syntax ?		
Verb,	Kind ?	Person ?	Number ?	Tense ?	Mood ?	Do.	
Adjective,	Kind ?	Degree of Comparison ?	Qualifying or limiting what Noun ?			Do.	
Pronoun,	Kind ?	Number ?	Gender ?	Case ?		Do.	
Adverb,	Kind ?	Degree of Comparison, if any ?	Modifying what Verb, Adjective, or Adverb ?			Do.	
Preposition,	Why ?	What word it governs ?	What words it relates or connects ?			Do.	
Conjunction,	Why ?	What it connects ?					Do.

The foregoing Table shows the order and form to be observed in Parsing. Thus, where a noun is the subject, let the pupils tell—

1. Why it is a Noun?
  2. The kind, whether proper or common, and why?
  3. The Number, whether singular or plural.
  4. The Gender, whether masculine, feminine, neuter, or common.
  5. The Case, whether nominative, possessive, or objective.
  6. The Rule of Syntax.
2. Verb.
1. Why it is so?
  2. Transitive or intransitive.
  3. Person, whether first, second, or third.
  4. Number, whether singular or plural.
  5. Tense, whether present or past.
  6. Mood, whether indicative, imperative, or infinitive.
  7. Agreement.
  8. Rule of Syntax, &c.

N.B.—The other parts of speech to be treated in a similar manner.

#### PARSING EXERCISES.

##### I. *Etymological Parsing.*

“Sweet Auburn! parent of the blissful hour,  
Thy glades forlorn confess the tyrant’s power.”

*Sweet*; an adjective, positive degree, qual. the noun *Auburn*.

*Auburn*, a prop. noun, sing. numb., com. gend., nom. addressed.

*parent*; a com. noun, sing. numb., com. gend., nom. ad.

*of* ; a preposition, govern. the noun *hour*

*the* ; the def. article, defining *hour*.

*blissful* ; an adjective, pos. degree, qual. the noun *hour*.

*hour* ; a com. noun, sing. numb., neut. gend., obj. case, governed by the prep. *of*.

*thy* ; a possessive pronoun ; or a person. pron. in the possessive case, gov by *glades*.

*glades* ; a com. noun, plur. numb., neut. gend., nom. case to the verb *confess*.

*forlorn* ; an adjective, pos. degree, qual. the noun *glades*.

*confess* ; a trans. verb, 3rd pers., plur. number, pres. tense, indic. mood, agreeing with its nom. *glades*.

*the* ; the def. article, defining the noun *power*.

*tyrant's* ; a com. noun, sing. numb., masc. gend., possess. case, gov. by the noun *power*.

*power* ; a com. noun, sing. numb., neut. gend., obj. case, gov. by the trans. verb *to confess*.

*Auburn* is compared to a *parent*, which means a *father or mother* ; hence the word has been parsed as *masculine* or *feminine*. *Parent* comes from *pario*, to produce or bring forth ; hence, the word *parent* sometimes means *cause, source*.

## II. Etymological and Syntactical Parsing.

“ Sunk are thy bowers in shapeless ruin all.”

*Sunk* ; the past participle of the verb *to sink* ; *are sunk*.

“ The Past Participle is used after the verbs Have and Be.” (RULE VIII.)

*are* ; the verb to be, 3rd pers., plur. numb., pres. tense, indic. mood, agreeing with its nom. *bowers* ; *bowers are* : “ A verb must agree with its subject or nominative,” &c. (RULE II.)

*thy* ; a poss. pron., qual. *bowers* ; or, a pers. pron., posses. case, gov. by the noun *bowers* ; *thy bowers* :

“Every adjective qualifies a noun” (RULE VI); or, “When two words are used to denote the possessor and the thing possessed, the first is put in the Possessive Case.” (RULE IX.)

*bowers*; a com. noun, plur. numb., neut. gend., nom. case to the verb *are*; *bowers are*: “The subject of a Verb is in the Nominative Case.” (RULE I.)

*in*; a prep., gov. the noun *ruin*; *in ruin*: “Prepositions govern Nouns, Pronouns, &c., in the Objective Case.” (RULE V.)

*shapeless*; an adj., uncomparing, defin. the noun *ruin*; *shapeless ruin*: “Every Adjective qualifies a Noun,” &c. (RULE VI.)

*ruin*; a com. noun, sing. numb., neut. gend., obj. case, governed by the preposition *in*. (RULE V.)

*all*; an adjective, qual. the noun *bowers*. (RULE VI.)

Some would read it thus: “Thy bowers are completely sunk in shapeless ruin,” where *all* would be parsed as an adverb, modifying *are sunk*.

### III. Example of Purely Syntactical Parsing.

“Pleased with his guests, the good man learn’d to glow,  
And quite forgot their vices in their woe.”

(Man) *pleased*<sup>1</sup>; an adjective, or word used as an adjective, qualifies a noun or pronoun. (RULE VI.)

Pleased *with* guests; a preposition relates its antecedent to its object or consequent. (RULE V.)

*With* guests; prepositions govern nouns and pronouns in the objective case. (RULE V.)

*His* guests; when two words are used to denote the possessor and the thing possessed &c. (RULE IX.)

*The* man; an adjective qualifies a noun, &c. (RULE VI.)

*Good* man;                    ditto                    ditto                    ditto.

<sup>1</sup> Or, the *past participle* of the verb “to please” (*being pleased*: Rule VIII.)

*Man* learned; the subject of a verb is in the nom., &c.  
(RULE I.)

*Man* *learned*; the verb agrees with its subject, &c.  
(RULE II.)

Learned *to glow*; a verb is governed in the infinitive mood by a verb, &c. (RULE XIII.)

Learned *and* forgot; conjunctions connect verbs in the same mood, &c. (RULE XI.)

*Man* forgot. (RULE II.)

Forgot *quite*; adverbs modify verbs, &c. (RULE IV.)

Forgot *vices*; transitive verbs govern nouns, &c. (RULE III.)

<i>Their</i> vices. (RULE IX.)	} As above.
Vices <i>in</i> woe. (RULE V.)	
<i>In</i> woe. (RULE V.)	
<i>Their</i> woe. (RULE IX.)	

### *Form of Questions.*

1. What part of speech is *pleased* generally? 2. How is it used here? 3. Define a preposition. 4. What is the case of *his*? 5. Give the possessive plural of *his*. 6. What is a personal pronoun? 7. Why is *his* a personal pronoun? 8. Compare the adjective *good*. 9. What kind of an adjective is *good*? 10. How do you form the plural of *man*? 11. Give examples of words that form their plural in a similar manner. 12. What is the present tense of *learned*? 13. What is the infinitive of *learned*? 14. What is the sign of the infinitive? 15. Why is *and* a conjunction? 16. What is the office of a conjunction? 17. What word is the subject of *forgot*? 18. What kind of a verb is *forgot*? 19. Why is *forgot* a transitive verb? 20. What words does *in*

show the relation between? 21. What cases do prepositions govern? 22. Repeat the rule relating to prepositions. 23. What does the word *preposition* literally mean? 24. Give the derivation of *preposition*.



### PARSING EXERCISE.

“Be wise to-day : ’tis madness to defer.

Next day the fatal precedent will plead ; —

Thus on, — till wisdom is pushed out of life.”

Before parsing this extract, the pupils should be required to transpose, or arrange in their natural order, the words that are inverted. They should also supply any words that are understood.

#### *Transposition.*<sup>1</sup>

Be *thou* wise to-day : it is madness to defer *the being wise*. Next day will plead the fatal precedent, *and will thus plead* on, till wisdom is pushed out of life.

*Be* ; a verb, second pers., sing., imperative, agreeing with *thou*.

*wise* ; an adjective, positive degree, qualifying *thou* or the noun *person* understood ; or, it may be said to be an adjective used *absolutely*, that is, having no direct reference to any noun.

*to day* ; an adverb, modifying *wise*. It answers to *when*.

<sup>1</sup> *Transposition* is a change of the order in which words occur. It is the arrangement of *blank-verse* or *rhyme*, in the *prose*, or *natural order*. In exercises of this description, all elliptical *words* and *phrases* must be supplied.



*it* ; the third pers. pron., sing., neut., nom. to *is*.

*is* ; part of the verb *to be*, third pers. sing., pres. tense, indic. mood, agreeing with its nom. *it*.

*madness* ; a com. noun, sing., neut., nom., after the verb *is*. (RULE VII.)

*to defer* ; a trans. verb, infinitive mood. (RULE XIII.)

*next* ; an adjective, superl. degree, defining the noun *day*.

*day* ; a com. noun, sing., neut., nom. to *will*.

*will* ; an aux. verb, third pers. sing., present tense, agreeing with *day*.

*plead* ; a trans. verb, infin. mood : the sign *to* being omitted. (RULE XIII., No. 6.)

*the* ; def. article, defining the noun *precedent*.

*fatal* ; an adjective, defining the noun *precedent* : not compared.

*precedent* ; a com. noun, sing., neut., objective, governed by the trans. verb *plead*.

*thus* ; an adverb, modifying *plead* : equal to *in this manner*.

*on* ; a preposition used as an adverb modifying *plead*.

*till* ; a conjunction, connecting the two sentences.

*wisdom* ; a com. noun, sing., fem., nom. to *is*.

*is* ; same as above.

*pushed* ; the past participle of the verb *to push*. (RULE VIII.)

*out* ; preposition, used as an adverb modifying *pushed*.

*of* ; preposition, governing *life*.

*life* ; a com. noun, sing., neut., objective, governed by *of*.

N. B. *Out of* would be parsed by some as a preposition governing the noun *life*.

The Rules of Syntax may be required, if considered necessary ; as, —

*Be thou* ; a verb agrees with its subject, &c.

*wise person* ; an adjective qualifies or limits a noun, &c. ;

or,

*be wise* ; an adverb modifies a verb, &c.

*wise to-day* ; an adverb, &c.

*it is* ; 1st, the subject of a verb is in the nominative ;

2nd, a verb agrees with its subject, &c.

*is madness* ; the verb *to be* has the same case after it, &c.

*madness to defer* ; the infinitive mood is governed by nouns, &c.



### PARAPHRASING.<sup>1</sup>

“Sweet Auburn ! loveliest village of the plain,  
Where health and plenty chéer’d the labouring swain,  
How often have I paused on every charm,  
The shelter’d cot, the cultivated farm,  
The never-failing brook, the busy mill,  
The decent church, that topt the neighbouring hill ;  
The hawthorn bush, with seats beneath the shade,  
For talking age and whispering lovers made.”

Auburn, the loveliest village of the plain, whose husbandmen were requited for their labours with health and plenty ! How often have I paused to note thy various charms, — the cot sheltered from the wind, the farm rich in cultivation, the brook continually flowing, the mill never at rest, the pretty church on the summit of the neighbouring hill, the hawthorn, with its shady seats,

<sup>1</sup> *To paraphrase* is to unfold the sense of an author with more clearness and particularity than it is expressed in his own words.—*Webster*.

where the old gossiped, and the lovers conversed in whispers.

*Extract.*

“No busy steps the *grass-grown*<sup>1</sup> footway tread,  
 But all the bloomy flush of life is fled ;  
 All *but*<sup>2</sup> yon widow'd, solitary *thing*<sup>3</sup>,  
 That feebly bends beside the plashy spring :  
*She*<sup>4</sup>, wretched matron, forc'd in age, for bread  
 To strip the brook with mantling cresses *spread*<sup>5</sup>,  
 To pick her wintry faggot from the thorn,  
 To seek her nightly shed, and *weep*<sup>6</sup> till morn ;  
 She *only*<sup>7</sup> *left*<sup>8</sup> of all the harmless train,  
 The sad *historian*<sup>9</sup> of the pensive plain.”

*Paraphrase.*

The foot-paths of the village which were once trodden by the feet of men actively engaged in business, are now covered with grass ; for all the inhabitants have fled, except one solitary widow, who, in her old age, is forced to gain a livelihood by gathering cresses from the plashy brook. The broken thorn forms the fuel for her fire in winter ; at night she returns to her miserable cot, and alone laments the loss of friends and acquaintances.

*Parsing.*

1. *grass-grown* ; an adjective, qualifying *footway*.
2. *but* ; a prep. governing the noun *thing*. If we consider the line elliptical, and supply the words understood, then *but* is a conjunction. All, that is, every one is fled, *but* yon widowed solitary thing is not fled.
3. *thing* ; is a com. noun, fem. gend. (because it refers to widow), and nom. to *is fled*. or obj. gov. by *but*.

4. *she* ; a com. noun, sing. num., fem. gend., nom. to *is forced*.
5. *spread* ; the past part. of the verb *to spread* ; the verb *is* being understood : *which is spread*, &c.
6. *weep* ; an intr. verb, infin. mood, the sign *to* being omitted ; gov. by *is forced*.
7. *only* ; an adjec., qual. *she* ; that is, *she alone* is left.
8. *left* ; the past. part. of the verb *to leave*, the verb *is* being understood.
9. *historian* ; a com. noun, sing. numb., fem. gend., nom. case, in *apposition* with *she* (RULE XV.)



### FORM OF EXAMINATION QUESTIONS.

1. Give examples of words which form their plurals by means of the following terminations : — *a, i, im, es, ta, us, æ*.

2. Make out a list of irregular adjectives, in all their degrees of comparison. Why are these adjectives called irregular ?

3. What is an adverb ? Give examples of all the classes of adverbs ; specify their modifications, and the manner in which they are compared.

4. Define a relative pronoun. Distinguish the application of *who, which*, and *that* ; and decline those pronouns which take a plural form.

5. What is the general termination of the second person singular of verbs ? Give examples of verbs whose second person singular ends in *t* ; and give the present and past tenses of the verbs *to lay, to be, to lie, to flee*, and *to set*.

## PART V.

## THE DESERTED VILLAGE.

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Dedication.

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TO SIR JOSHUA REYNOLDS.

DEAR SIR,

I can have no expectation in an address of this kind, either to add to your reputation, or to establish my own. You can gain nothing from my admiration, as I am ignorant of that art in which you are said to excel; and I may lose much by the severity of your judgment, as few have a juster taste in poetry than you. Setting interest, therefore, aside, to which I never paid much attention, I must be indulged at present in following my affections. The only dedication I ever made was to my brother, because I loved him better than most other men. He is since dead. Permit me to inscribe this poem to you.

How far you may be pleased with the versification and mere mechanical parts of this attempt, I do not pretend to inquire; but I know you will object (and indeed several of our best and wisest friends concur in the opinion), that the depopulation it deplores is no where to be seen, and the disorders it laments are only to be found in the poet's own imagination. To this I can scarcely make any other answer, than that I sincerely believe what I have written; that I have taken all possible pains, in my country excursions, for these four or five years past, to be certain of what I allege; and that all my views and inquiries have led me to believe those miseries real, which I here attempt to display. But this is not the place to enter into an inquiry whether the country be depopulating or

not : the discussion would take up much room, and I should prove myself, at best, an indifferent politician, to tire the reader with a long preface, when I want his unfatigued attention to a long poem.

In regretting the depopulation of the country, I inveigh against the increase of our luxuries ; and here also I expect the shout of modern politicians against me. For twenty or thirty years past, it has been the fashion to consider luxury as one of the greatest national advantages ; and all the wisdom of antiquity in that particular, as erroneous. Still, however, I must remain a professed ancient on that head, and continue to think those luxuries prejudicial to states by which so many vices are introduced, and so many kingdoms have been undone. Indeed, so much has been poured out of late on the other side of the question, that merely for the sake of novelty and variety, one would sometimes wish to be in the right.

I am, dear sir,

Your sincere friend, and ardent admirer,

OLIVER GOLDSMITH.



### PRELIMINARY REMARKS.

“PERHAPS there is no poem in the English language more universally popular than the ‘Deserted Village.’ Its best passages are learned in youth, and never quit the memory. Its delineations of rustic life accord with those ideas of romantic purity, seclusion, and happiness, which the young mind associates with the country and all its charms, before modern manners and oppression had driven them thence —

‘To pamper luxury, and thin mankind.’”

*Chambers’ Cyc. of Literature.*

“Goldsmith’s ‘Deserted Village,’ says a critic, “abounds with couplets and single lines so simply beautiful in point of sentiment, so musical in cadence, and so perfect in expression, that the ear is delighted to retain them for their melody, the mind treasures them for their truth, while their tone of tender melancholy, and their touching pathos indelibly engrave them on the heart. His delineation of rural scenery, his village portraits, his moral, political, and classical allusions, while

marked by singular fidelity, chasteness, and elegance, are all chiefly distinguished for their natural and pleasing character. The finishing is exquisitely delicate, without being overwrought; and with the feeling of tenderness and melancholy which runs through the poem, there is occasionally mixed up a slight tincture of pleasantry, which gives an additional interest to the whole."

"One of the greatest blemishes is the frequent insertion of the word 'here' to fill up the line."

## THE DESERTED VILLAGE.

## AUBURN IN PROSPERITY.

SWEET Auburn! loveliest village of the plain,  
Where health and plenty cheer'd the labouring swain,

LINE 1. — "Lissoy, near Ballymahon, where the poet's brother<sup>1</sup>, a clergyman, had his living, claims the honour of being the spot from which the localities of the 'Deserted Village' were derived. The church which tops the neighbouring hill, the mill, and the brook, are still pointed out; and a hawthorn has suffered the penalty of poetical celebrity, being cut to pieces by those admirers of the bard, who desired to have classical tooth-pick cases and tobacco stoppers. Much of this supposed locality may be fanciful, but it is a pleasing tribute to the poet in the land of his fathers." — *Sir Walter Scott*.

"Lissoy," says Howitt, "consists, in fact, of a few common cottages by the road-side, on a flat and by no means particularly interesting scene. A few hundred yards beyond these cottages stand, at some distance from the road, the ruins of the house where Goldsmith's father lived. In the front view of the house is the 'decent church' of Kilkenny West, that literally 'tops the neighbouring hill;' and in a circuit of not more than half a mile diameter around the house, are 'the never failing brook,' 'the busy mill,' 'the hawthorn bush with seats beneath the shade,' in short, every striking object of the picture. There are, besides, many ruined houses

<sup>1</sup> Henry, to whom Oliver addressed his poem "The Traveller."



Where smiling spring its earliest visit paid,  
 And parting summer's lingering blooms delay'd;  
 Dear lovely bowers of innocence and ease, 5  
 Seats of my youth, when every sport could please,  
 How often have I loiter'd o'er thy green,  
 Where humble happiness endear'd each scene!  
 How often have I paus'd on every charm,  
 The shelter'd cot, the cultivated farm, 10  
 The never failing brook, the busy mill,  
 The decent church that topt the neighbouring hill,  
 The hawthorn bush, with seats beneath the shade,  
 For talking age and whispering lovers made!

in the neighbourhood, bespeaking a better state of population than at present."

LINE 3.—*Smiling spring*; this is an example of *personification* or *prosopopœia*. "*Personification* is a figure of speech by which we attribute life and action to inanimate objects; or ascribe to irrational animals and objects without life, the actions and qualities of rational beings."

LINE 4.—*Blooms*; *blossom* is a dialectical form of the word from the same root (*bloma*.) "*Bloom* is a finer and a more delicate efflorescence even than *blossom*; thus the *bloom*, but not the *blossom*, of the cheek."—*Trench*.

LINE 14 — *Age* is here used for "the aged." This is an example of *metonymy*. *Metonymy* is a figure by which one thing is put for another. It gives one object the name of another which has some relation to it; as *crown*, for king; *heart*, for affections.

LINE 14.—*Whispering*; this word expresses by its sound the thing signified; an example of *onomatopœia*. "In *grammar* and *rhetoric*, *onomatopœia* is a figure in which words are formed to resemble the sound made by the thing signified; as, to *buzz*, as bees; to *crackle*, as burning thorns or brush."

"The word 'titter,' which we now apply to suppressed laughter signified *courtship*; and as, while 'talking age' enjoyed its gossip, the 'whispering lovers' indulged in their merriment; all suppressed laughter came to be called 'tittering,' that is, laughing like lovers."  
*Hoare's English Roots.*



How often have I blest the coming day, 15  
 When toil remitting lent its turn to play,  
 And all the village train, from labour free,  
 Led up their sports beneath the spreading tree ;  
 While many a pastime circled in the shade,  
 The young contending as the old survey'd ; 20  
 And many a gambol frolick'd o'er the ground,  
 And sleights of art and feats of strength went round ;  
 And still as each repeated pleasure tir'd,  
 Succeeding sports the mirthful band inspir'd ;  
 The dancing pair that simply sought renown, 25  
 By holding out, to tire each other down ;  
 'The swain, mistrustless of his smutt'd face,  
 While secret laughter titter'd round the place ;  
 The bashful virgin's sidelong looks of love,  
 The matron's glance that would those looks reprove ; 30  
 These were thy charms, sweet village ! sports like  
     these,  
 With sweet succession, taught e'en toil to please ;  
 These round thy bowers their cheerful influence shed ;  
 These were thy charms—but all these charms are fled.

LINE 15.—*Coming day* ; this is supposed to allude to the Saints' days, which were kept by the Irish peasantry.

LINE 22.—“ Often,” says Washington Irving, “ Goldsmith joined in the rustic sports of the villagers, and became adroit at throwing the sledge, a favourite feat of activity and strength in Ireland.”

LINE 27.—*Mistrustless* ; unsuspecting, or not suspecting.

LINE 31.—*Like*, according to Latham, is the only adjective that governs a noun or pronoun in the objective case. Most grammarians, however, make *like* an adjective ; the word following, they say, being governed by a *preposition understood*. Sports like these = sports like (*to*) these.

LINE 32. — *E'en* for even, an example of *syncope*, which is the elision of some of the middle letters of a word.

LINE 34. — *Charms*, the word means here that which delights and

## AUBURN DESERTED.

Sweet smiling village, loveliest of the lawn, 85  
 Thy sports are fled, and all thy charms withdrawn ;  
 Amidst thy bowers the tyrant's hand is seen,  
 And desolation saddens all thy green :  
 One only master grasps the whole domain,  
 And half a tillage stints thy smiling plain ; 40  
 No more thy glassy brook reflects the day,  
 But, chok'd with sedges, works its weedy way ;

attracts the heart. *Charm* comes from (L.) *carmen*, a song, a verse ;  
 (F.) *charme*. Hence, Milton, —

“ With *charm* of earliest birds.”

*Charm* also means an incantation, a spell. Thus :—

“ If there be cure or *charm*  
 To respite or deceive, or slack the pain,  
 Of this ill mansion.”

LINE 35.—*Lawn* ; is the same word as *land*, with an appropriate signification, and coincides with *plain*, an open, clear place ; an open space between woods.

LINE 36.—*Withdrawn*, the past participle of the verb “ to withdraw ;” the verb *are* being understood. (See Rule viii. 3.).

LINE 37.—The “ tyrant ” is supposed to have been Lieut.-General Robert Napier, an English gentleman, who purchased an estate near Ballymahon, and ejected many of his tenants for non-payment of rent. The houses were pulled down, and the park around the residence was enlarged to a circumference of nine miles. (See lines 275—278.)

LINE 39.—*Only*, is here used as an *adjective*.

LINE 42.—*Works its weedy way*, an example of *alliteration*. Alliteration is the repetition of the same letter at the beginning of two or more words immediately succeeding each other, or at short intervals, as *f* and *g* in the following line :—

“ Fields ever fresh and groves for ever green.”

And again, where we have *r* and *c* :—

“ With ruin upon ruin, rout on rout,  
 Confusion worse confounded.”

Along thy glades, a solitary guest,  
 The hollow sounding bittern guards its nest ;  
 Amidst thy desert walks the lapwing flies, 45  
 And tires their echoes with unvaried cries.  
 Sunk are thy bowers in shapeless ruin all,  
 And the long grass o'ertops the mouldering wall,

LINE 44.—“The bittern has long legs and neck, and stalks among reeds and sedge, and feeds upon fish. It makes a singular noise, called by Dryden *bumping*, and by Goldsmith *booming*.” Sir Walter Scott uses the same word —

“Yet the lark’s shrill fife may come  
 At the day-break from the fallow,  
 And the bittern sound his drum,  
*Booming* from the sedgy shallow.”

LINE 44.—*Booming*, comes from *L.* and *Gr.*, *bombus*, a humming, a *booming* noise.

“Those who have walked on an evening by the sedgy sides of unfrequented rivers, must remember a variety of notes from different water-fowl ; the loud scream of the wild-goose, the croaking of the mallard, the whining of the lapwing, and the tremulous neighing of the jacksnipe ; but of all these sounds, *there is none so dismally hollow as the booming of the bittern*. It is impossible for words to give those who have not heard this evening call an adequate idea of its solemnity. It is like an interrupted bellowing of a bull, but hollower and louder, and is heard at a mile’s distance, as if issuing from some formidable being that resided at the bottom of the waters.”—*Gold. An. Nat.* vol. vi.

What a picture of desolation does the introduction of the *bittern* indicate ! In the judgments declared by God against Babylon and Nineveh, the *bittern* occupies a prominent place.—See *Isa.* xiv. 23 ; *Zeph.* ii. 14.

LINE 45.—The *lapwing* or *peewit* haunts the borders of rivers, lakes, moors, and marshy places ; the poet, therefore, because of its solitary habits, gives it a place in his picture of desolation. The “unvaried cries” are the unchanging sounds *pee-wit, pee-wit*, which the bird utters as it wheels through the air.

And, trembling, shrinking from the spoiler's hand,  
Far, far away thy children leave the land.

50

## THE PAST AND PRESENT CONDITION OF ENGLAND CONTRASTED.

Ill fares the land, to hastening ills a prey,  
Where wealth accumulates, and men decay :  
Princes and lords may flourish, or may fade ;  
A breath can make them, as a breath has made ;  
But a bold peasantry, their country's pride,  
When once destroy'd, can never be supplied. 55

LINE 51.—*Ill*, an adverb, modifying the verb “fares.” *Fares* comes from *faran*, to go.

“So on he *fares*, and to the border comes  
Of Eden.”

LINE 52.—The poet, no doubt, intended these lines to apply to England ; but it is natural to suppose that, at the same time, his imagination had in view the scenes of his youth, which gave such strong features of resemblance to the picture.

LINE 53.—*Princes and lords may flourish*, &c. This is an example of a *metaphor*.

“A metaphor is a figure that expresses or suggests the resemblance of two objects by applying either the name, or some attribute, adjunct, or action, of the one, directly to the other.”

LINE 54.—“Princes and lords are but the breath of kings.”—*Burns*.

“A prince can make a belted knight,  
A marquis, duke, and a' that.”—*Burns*.

LINE 56.—*Can*, an aux. verb, third pers. sing. numb., present tense, agreeing with its nom. *peasantry*.

*be*, the infinitive of the verb *to be*, the sign *to* being omitted.—(See Rule xiii.)

*supplied*, the past participle of the verb “to supply.”—(See Rule viii.)

A time there was, ere England's griefs began,  
 When every rood of ground maintain'd its man ;  
 For him light labour spread her wholesome store,  
 Just gave what life requir'd, but gave no more : 60  
 His best companions, innocence and health ;  
 And his best riches, ignorance of wealth.

But times are alter'd ; trade's unfeeling train  
 Usurp the land, and dispossess the swain :  
 Along the lawn, where scattered hamlets rose, 65  
 Unwieldy wealth and cumbrous pomp repose ;  
 And every want to opulence allied,  
 And every pang that folly pays to pride.  
 Those gentle hours that plenty bade to bloom,  
 Those calm desires that ask'd but little room, 70  
 Those healthful sports that grac'd the peaceful scene,  
 Liv'd in each look, and brighten'd all the green ;  
 These, far departing, seek a kinder shore,  
 And rural mirth and manners are no more.

LINE 58.—*Rood of ground* ; a metonymy ; the *cause* being put for the *effect*.

LINE 60.—*Just* = merely, or barely ; an adverb.

LINE 60.—*More* is here used as a *noun*, or *substitute for a noun*. Gave *no more*, that is, *no greater quantity*.

LINE 63.—*Trade's unfeeling train* ; the *subject* to *usurp* and *dispossess* ; the *land*, the *object* of *usurp*, and the *swain*, the *object* of *dispossess*.

LINE 67.—*To wealth allied*.—*The first edition*.

LINE 70.—Gentle thoughts, and *calm desires* !—*Carew's Poems*.

LINE 70.—*But* is primarily a participle, being a contraction of *butan*, without ; hence, *except* or *excepting*. When *but* means *except* it is a preposition ; when it means *only* it is an adverb.

LINE 72.—*Hours, desires, and sports*, are the nominatives to *lived* and *brightened*.

## THE COMPLAINT OF THE POET.

Sweet Auburn ! parent of the blissful hour, 75  
 Thy glades forlorn confess the tyrant's power.  
 Here, as I take my solitary rounds,  
 Amidst thy tangling walks, and ruin'd grounds,  
 And, many a year elaps'd, return to view  
 Where once the cottage stood, the hawthorn grew, 80  
 Remembrance wakes with all her busy train,  
 Swells at my breast, and turns the past to pain.

In all my wanderings round this world of care,  
 In all my griefs—and God has given my share—  
 I still had hopes my latest hours to crown, 85  
 Amidst these humble bowers to lay me down ;  
 To husband out life's taper at the close,  
 And keep the flame from wasting by repose :  
 I still had hopes, for pride attends us still,  
 Amidst the swains to show my book-learn'd skill, 90  
 Around my fire an evening group to draw,  
 And tell of all I felt, and all I saw ;  
 And, as a hare whom hounds and horns pursue,  
 Pants to the place from whence at first he flew,  
 I still had hopes, my long vexations past, 95  
 Here to return—and die at home at last.

LINE 75.—*Auburn*, the nominative addressed. — (See Rule xviii.)

LINE 84.—*Share* is derived from the Saxon word *scearan*, to divide; hence also, *shire*, a division of the county; and “shear” to divide or cut off the wool of the sheep.

LINE 85.—*To crown*, to terminate with success.

LINE 86.—I will both *lay me down* and sleep in peace.—*Ps.* iv.

LINE 93.—This is an example of a *simile*. A *simile* is a simple and express comparison; and is generally introduced by *like*, *as*, or *so*.

LINE 95.—“We cannot help noticing, however, how truly this

## A SAGE WITHDRAWN FROM PUBLIC LIFE.

O blest Retirement, friend to life's decline,  
 Retreats from care, that never must be mine,  
 How happy he who crowns, in shades like these,  
 A youth of labour with an age of ease; 100  
 Who quits a world where strong temptations try,  
 And, since 'tis hard to combat, learns to fly!  
 For him no wretches, born to work and weep,  
 Explore the mine, or tempt the dangerous deep:

poem is a mirror of the author's heart, and of all the fond pictures of early friends and early life for ever present there. It seems to us as if the very last accounts received from home of his 'shattered family,' and the desolation that seemed to have settled upon the haunts of his childhood, had cut to the roots one feebly cherished hope, and produced these exquisitely tender and mournful lines."—*Washington Irving*.

LINE 97.—"How touchingly expressive are the succeeding lines, wrung from a heart which all the trials and temptations and buffetings of the world could not render worldly; which, amid a thousand follies and errors of the head, still retained its childlike innocence; and which, doomed to struggle on to the last amidst the din and turmoil of the metropolis, had ever been cheating itself with a dream of rural quiet and seclusion."—*Washington Irving*.

LINE 98.—*Mine*, a possessive pronoun, plural number, nominative case, after the verb "must be."—(See Rule vii.)

LINE 99.—"How blest is he who crowns, in shades like these."—*First edition*.

LINE 99.—"Thrice happy he who by some shady grove,  
 Far from the clam'rous world, doth live his own;  
 Though solitary, who is not alone,  
 But doth converse with that eternal love."

*W. Drummond (1585).*

LINE 102.—"By struggling with misfortunes we are sure to receive some wound in the conflict; the only method to come off victorious is by running away."—*The Bee*.



Nor surly porter stands in guilty state,  
 To spurn imploring famine from the gate :  
 But on he moves to meet his latter end,  
 Angels around befriending Virtue's friend ;  
 Sinks to the grave with unperceiv'd decay,  
 While Resignation gently slopes the way ;  
 And, all his prospects brightening to the last,  
 His Heaven commences ere the world be past !

105

## THE PAST AND PRESENT CONDITION OF AUBURN CONTRASTED.

Sweet was the sound, when oft, at evening's close,  
 Up yonder hill the village murmur rose ;  
 There, as I pass'd with careless steps and slow,  
 The mingling notes came soften'd from below ;  
 The swain responsive as the milkmaid sung,  
 The sober herd that low'd to meet their young ;

115

LINE 107.—*On*, an adverb, equal to *forward*, modifying “moves.”

LINE 108.—*Around*, an adverb, meaning on all sides.

LINE 109.—The pronoun “he” is the nom. to the verb *sinks* ; *he* is the subject ; *sinks*, the predicate ; and *to the grave with unperceiv'd decay*, the extension of the predicate. In some editions the line reads :—“Bends to the grave,” &c.

LINE 110.—“Sir Joshua Reynolds painted a particularly fine picture in point of expression, especially of Resignation, and dedicated the print taken from it to Dr. Goldsmith, with some lines under it, quoted from the ‘Deserted Village.’ This seems to have been done by Sir Joshua as a return of the compliment to Goldsmith, who had dedicated the poem to him.”—*Northcote's Life of Reynolds*.

LINE 115.—*Slow*, an adjective, qualifying the noun *steps*. The adjective may either *precede* or *follow* the noun.

LINE 116.—*Below*, an adverb, used as a noun ; objective case governed by the preposition *from*. Or, the line might be read thus :—The mingling notes came softened from the plain which was *below*, where *below* is an adverb modifying the verb *was*. Others, from the plain which was *below me*, where *below* is a preposition governing the pronoun *me*. Some would parse *from below* as an *adverbial phrase*. In like manner we have the adverbs *at once*, *for ever*, *from above*, &c.



The noisy geese that gabbled o'er the pool,  
 The playful children just let loose from school ; 120  
 The watch-dog's voice, that bay'd the whispering wind,  
 And the loud laugh that spoke the vacant mind ;  
 These all in sweet confusion sought the shade,  
 And filled each pause the nightingale had made.  
 But now the sounds of population fail, 125  
 No cheerful murmurs fluctuate in the gale ;  
 No busy steps the grass-grown footway tread,  
 But all the bloomy flush of life is fled :  
 All but yon widow'd, solitary thing,  
 That feebly bends beside the plashy spring ; 130  
 She, wretched matron ! forc'd, in age, for bread,  
 To strip the brook with mantling cresses spread,

LINE 121.—*Bay'd*. To “bay” meant to bark, as Shakspeare has it, “I'd rather be a dog and bay the moon, than such a Roman,”

LINE 124.—“The nightingale's pausing song would be the proper epithet for this bird's music.”—*Gold. An. Nat.*

As the nightingale is not found in Ireland, this is what is termed a poetical licence. “I believe,” says Lord Byron, “I have taken a poetical licence to transplant the *jackal* from Asia. In Greece I never saw nor heard these animals ; but among the ruins of Ephesus I have heard them by hundreds. They haunt ruins and follow armies.”—*Siege of Corinth*.

LINE 126.—*Fluctuate*, to move as a wave—(L. *fluctuo*, from *fluctus*, a wave, from *fluo*, to flow).

LINE 128.—*Bloomy flush*. See Note, line 4.

LINE 129.—All are *fled*, except yon widow'd. &c. *But* is a preposition governing the noun *thing*, which stands for *matron*. Or, it may be made a conjunction by supplying the ellipsis. All is fled, but yon widow'd solitary thing is not fled.

LINE 130.—*Plashy* ; *watery* ; or abounding with puddles. Some would read it *splashy*.

LINE 132.—*Mantling cresses*. “Mantling from *mantele* or *man-tie*, L., a towel or cloth for wiping (*manus*) the hands ; a tablecloth ; and, from the similarity in shape, a loose garment or cloak

To pick her wintry faggot from the thorn,  
 To seek her nightly shed, and weep till morn;  
 She only left of all the harmless train,  
 The sad historian of the pensive plain.

135

## THE VILLAGE PREACHER.

Near yonder copse, where once the garden smil'd,  
 And still where many a garden flower grows wild;

thrown over the rest of the dress. Hence, in a metaphorical sense, **MANTLE**, to cover, spread, or extend. Poets have applied the term to the vine, from its *spreading* or extending itself; to a blush, because it *spreads* or suffuses itself over the cheeks; and to a goblet *covered* with froth or overflowing."—*Sullivan's Dictionary of Derivatives*.

LINE 135.—Only is here equivalent to *alone*; it is, therefore, an *adjective*.

LINE 136.—*Pensive*, sad, melancholy, sorrowful. (F. *pensive*; L. *penso*, to weigh, to consider.)

LINE 136.—"The 'sad historian of the pensive plain,' was, it is said, Catherine Geraghty, of Lissoy. The brook and ditches near the spot where her cabin stood still furnish cresses, and several of her descendants were residing in the village in 1837."—*Murray's Goldsmith*.

LINE 138.—(a) "A painting from the life could not be more exact. 'The stubborn currant-bush' lifts its head above the rank grass, and the proud hollyhock flaunts where its sisters of the flower-knot are no more."

(b) "Behind the ruins of the house there are still the orchard and wild remains of a garden, enclosed with a high old stone wall. One could imagine this retreat a play-place for the embryo poet, whose charm would long linger in his memory; and in truth, when the house was complete with its avenue of ash-trees, along which you looked to the highway, and thence across a valley to the church of Kilkenny West, on a hill at about a mile distant, the abode of Goldsmith's boyhood must have been a very pleasant one. It is now as stripped of all its former attractions, —its life, its completeness as a house, its trees, —and stands a white, bare, and solitary ruin."—*Howitt's Homes of the English Poets*.

There, where a few torn shrubs the place disclose,  
 The village preacher's modest mansion rose. 140  
 A man he was to all the country dear,  
 And passing rich with forty pounds a year ;  
 Remote from towns he ran his godly race,  
 Nor e'er had chang'd, nor wish'd to change his place ;  
 Unpractis'd he to fawn, or seek for power, 145  
 By doctrines fashion'd to the varying hour ;  
 Far other aims his heart had learn'd to prize,  
 More skill'd to raise the wretched than to rise.  
 His house was known to all the vagrant train,  
 He chid their wanderings, but reliev'd their pain ; 150

LINE 139.—This is an *adverbial sentence*. The village preacher's modest mansion rose there, *where a few torn shrubs disclose the place*.

LINE 141.—“The picture of the village pastor was taken in part from the character of the poet's father, and embodied likewise the recollections of his brother Henry ; for the natures of the father and son seem to have been identical. In the following lines, however, Goldsmith evidently contrasted the quiet settled life of his brother, passed at home in the benevolent exercise of the Christian duties, with his own restless vagrant career :—

“ ‘ Remote from towns he ran his godly race,  
 Nor e'er had changed, nor wished to change his place.’ ”

*Washington Irving.*

Mr. Todd thinks that Goldsmith had “Chaucer's Description of the Parish Priest” in his eye, and that he transferred a trait or two of it to his ecclesiastic in the “Deserted Village.”

LINE 142.—*Passing* ; this word is used *adverbially* to enforce or enhance the meaning of another word. Here it means *exceedingly*.

LINE 143.—*Race*, a noun in the objective case, governed by the verb *to run*, which is, properly, intransitive ; but, some intransitive verbs take an objective after them. (See Rule xvi. 2.)

LINE 145.—“*Unskilful* he to fawn.” &c.—*First edition*.

LINE 148.—“*More bent* to raise,” &c.—*First edition*.

LINE 149.—In the lines which follow we have a picture of Goldsmith's father and his father's fireside

The long-remember'd beggar was his guest,  
 Whose beard descending swept his aged breast ;  
 The ruin'd spendthrift, now no longer proud,  
 Claim'd kindred there, and had his claims allow'd ;  
 The broken soldier, kindly bade to stay, 155  
 Sat by his fire, and talked the night away ;  
 Wept o'er his wounds, or tales of sorrow done,  
 Shoulder'd his crutch, and show'd how fields were won.  
 Pleas'd with his guests, the good man learn'd to glow,  
 And quite forgot their vices in their woe ; 160  
 Careless their merits or their faults to scan,  
 His pity gave ere charity began.

Thus to relieve the wretched was his pride,  
 And e'en his failings lean'd to Virtue's side ;  
 But in his duty prompt at every call, 165  
 He watch'd and wept, he pray'd and felt for all ;  
 And, as a bird each fond endearment tries  
 To tempt its new fledg'd offspring to the skies,  
 He tried each art, reprov'd each dull delay,  
 Allur'd to brighter worlds, and led the way. 170

LINE 152.—“Stay till my beard shall sweep mine aged breast.”

*Hull's Satires.*

LINE 156.—*Night* is in the objective, governed by the verb “talked away.” Some would make “away” a preposition governing the word *night*.

LINE 159.—*To glow*, primarily, to shine with a white heat ; here it means to be animated.

LINE 161.—“Want pass'd for merit at her open door.”

*Dryden's Elegies.*

LINE 163.—“*Thus to relieve the wretched ;*” these words are the nominative to the verb “was.”

LINE 167.—“As a bird each fond endearment tries ;” an adverbial sentence, showing likeness or analogy. This is a beautiful simile.

Beside the bed where parting life was laid,  
 And sorrow, guilt, and pain, by turns dismay'd,  
 The reverend champion stood. At his control,  
 Despair and anguish fled the struggling soul ;  
 Comfort came down the trembling wretch to raise, 175  
 And his last faltering accents whisper'd praise.

At church, with meek and unaffected grace,  
 His looks adorn'd the venerable place ;  
 Truth from his lips prevail'd with double sway,  
 And fools, who came to scoff, remain'd to pray. 180  
 The service past, around the pious man,  
 With ready zeal, each honest rustic ran ;  
 E'en children follow'd with endearing wile,  
 And pluck'd his gown, to share the good man's smile.  
 His ready smile a parent's warmth exprest, 185  
 Their welfare pleas'd him, and their cares distrest ;  
 To them his heart, his love, his griefs were given,  
 But all his serious thoughts had rest in heaven.

LINE 171.—*Beside*, a preposition, governing the noun *bed*.

LINE 175.—*Wretch*. "The noun 'wretch,' now applied in a bad sense, originally meant one who was *wretched*, or deeply afflicted ; as an adjective, it is still used in its original meaning, but implies a feeling of contempt, as well as of pity."

LINE 177.—"His eyes diffused a venerable grace."

*Dryden's Good Parson.*

LINE 180.—"Our vows are heard betimes, and Heaven takes care  
 To grant before we can conclude the pray'r ;  
 Preventing angels met it half the way,  
 And sent us back to praise who came to pray."

*Dryden, Britannia Rediviva.*

LINE 181.—*Past*, the past participle after the verb *to be* understood ; the service *being* past, or, when the service *was* past

LINE 183.—*E'en* for *even*. The elision of a consonant in order to change a dissyllable into a monosyllable is frequently employed

As some tall cliff that lifts its awful form,  
 Swells from the vale, and midway leaves the storm, 190  
 Tho' round its breast the rolling clouds are spread,  
 Eternal sunshine settles on its head.

## THE VILLAGE SCHOOLMASTER.

Beside yon straggling fence that skirts the way,  
 With blossom'd furze unprofitably gay,  
 There, in his noisy mansion, skill'd to rule, 195  
 The village master taught his little school ;

LINE 189.—*Cliff*. The word “cliff” is used to describe a rock by the sea side, having the appearance of being *cleft*, or broken off.

LINE 189.—“As some tall tower, or lofty mountain brow  
 Detains the sun, illustrious from its height,  
 While rising vapours and descending shades,  
 With damps and darkness down the spacious vale,  
 Philander thus augustly rears his head.”

*Young's Night Thoughts.*

LINE 191.—*Tho'*. This is an example of *apocope*. *Apocope* is the elision of a letter or letters at the end of a word : as, *th'* for *the* ; *tho'* for *though*.

LINE 195.—Goldsmith is here supposed to have drawn the portrait of his own early schoolmaster, Mr. Thomas Byrne. “This person had been educated for a schoolmaster, but had enlisted in the army, served abroad during the wars of Queen Anne's time, and risen to the rank of quartermaster of a regiment in Spain. At the return of peace, having no longer exercise for the sword, he resumed the ferule, and drilled the urchin populace of Lissoy. Byrne was fond of talking of his vagabond wanderings in foreign lands, and had brought with him from the wars a world of campaigning stories, of which he was generally the hero, and which he would deal forth to his wondering scholars when he ought to have been teaching them their lessons. These travellers' tales had a powerful effect upon the vivid imagination of Goldsmith, and awakened an unconquerable passion for wandering and seeking adventure.”—*Washington Irving's Goldsmith*.

“The quondam habitation of the schoolmaster is surrounded with fragrant proofs of identity in —



A man severe he was, and stern to view,  
 I knew him well, and every truant knew ;  
 Well had the boding tremblers learn'd to trace  
 The day's disasters in his morning face ; 200  
 Full well they laugh'd with counterfeited glee  
 At all his jokes, for many a joke had he ;  
 Full well the busy whisper circling round,  
 Convey'd the dismal tidings when he frown'd ;  
 Yet he was kind, or if severe in aught, 205  
 The love he bore to learning was in fault ;  
 The village all declar'd how much he knew,  
 'Twas certain he could write, and cipher too ;  
 Lands he could measure, terms and tides presage,  
 And e'en the story ran—that he could gauge ; 210  
 In arguing too, the parson own'd his skill,  
 For e'en though vanquish'd, he could argue still ;  
 While words of learned length and thundering sound,  
 Amaz'd the gazing rustics rang'd around,  
 And still they gaz'd, and still the wonder grew, 215  
 That one small head could carry all he knew.

“ ‘ The blossom'd furze, unprofitably gay.’ ”

There is to be seen the chair of the poet, which fell into the hands of its present possessors at the wreck of the parsonage house ; they have frequently refused large offers of purchase ; but more, I dare say, for the sake of drawing contributions from the curious than from any reverence for the bard. The chair is of oak, with back and seat of cane, which precluded all hopes of a secret drawer, like that lately discovered in Gay's.

LINE 199.—*Boding*, a pres. part. used as an adjective ; it comes from *bode*, to portend ; to foreshow. The word is generally applied to things ; as, our vices *bode* evil to the country.

LINE 200.—*Disaster*. The influence of the stars, not over persons, but events, survives in “ disaster ” and “ disastrous,” (from *dis-astrum*) “ evil-starred.”—*Trench*

LINE 209.—*Presage*, from *præ*, before, and *sagio*, to perceive, or foretell.

But past is all his fame. The very spot  
Where many a time he triumph'd, is forgot.

## THE VILLAGE ALEHOUSE.

Near yonder thorn, that lifts its head on high,  
Where once the signpost caught the passing eye, 220  
Low lies that house where nut-brown draughts inspir'd,  
Where grey-beard mirth, and smiling toil retir'd,  
Where village statesmen talk'd with looks profound,  
And news much older than their ale went round.  
Imagination fondly stoops to trace 225  
The parlour splendours of that festive place;  
The white-wash'd wall, the nicely sanded floor,  
The varnish'd clock that click'd behind the door;  
The chest contriv'd a double debt to pay,  
A bed by night, a chest of drawers by day; 230  
The pictures plac'd for ornament and use,  
The twelve good rules, the royal game of goose;

LINE 219.—*Near* is properly an *adjective*; some, however, parse *near* as a preposition; others supply the preposition *to*: thus, *near to yonder thorn*.

LINE 228.—“Goldsmith’s chaste pathos makes him an insinuating moralist, and throws a charm of Claud-like softness over his descriptions of homely objects, that would seem only fit to be the subjects of Dutch painting. But his quiet enthusiasm leads the affections to humble things without a vulgar association; and he inspires us with a fondness to trace the simplest recollections of Auburn, till we count the furniture of its ale-house, and listen to the ‘varnished clock,’ that clicked behind the door.”—*Campbell’s British Poets*.

LINE 232.—*The twelve good Rules*. These were: “1. Urge no healths; 2. Profane no divine ordinances; 3. Touch no state matters; 4. Reveal no secrets; 5. Pick no quarrels; 6. Make no comparisons; 7. Maintain no ill opinions; 8. Keep no bad company; 9. Encourage no vice; 10. Make no long meals; 11. Repeat no grievances; 12. Lay no wagers.”

LINE 232.—*Royal game of goose*.—“This game originated, I



The hearth, except when winter chill'd the day,  
 With aspen boughs, and flowers, and fennel gay;  
 While broken tea-cups, wisely kept for show, 235  
 Rang'd o'er the chimney, glisten'd in a row.

believe, in Germany, and is well calculated to make children ready at reckoning the produce of two given numbers. . . . It is called the game of goose, because at every fourth and fifth compartment<sup>1</sup> in succession, a goose is depicted; and if the cast thrown by the player falls upon a goose, he moves forward double the number of his throw."—*Strutt's Sports and Pastimes*, p. 336.

LINE 232.—See nearly the same language in the "Citizen of the World," Letter xxx.

LINE 236.—"An alehouse, on the supposed site of this, in the Deserted Village, and with the sign of the 'The Three Jolly Pigeons' (in honour, doubtless of Tony Lumpkin<sup>2</sup>), was rebuilt or repaired by Mr. Hogan, the poet's relative."—*Prior's Life*.

"Opposite to it (*the hawthorn tree*) is the village ale-house, over the door of which swings 'The Three Jolly Pigeons.' Captain Hogan, I have heard, found great difficulty in obtaining 'the twelve good rules;' but at length purchased them at some London bookstall to adorn the whitewashed parlour of 'The Three Jolly Pigeons.'

"The pool, the busy mill, the house where 'nut-brown draughts inspired,' are still visited as the poetic scene; and the 'hawthorn bush' growing in an open space in front of the house, which I knew to have three trunks, is now reduced to one; the other two having been cut, from time to time, by persons carrying away pieces of it to be made into toys, &c., in honour of the bard, and of the celebrity of his poem."—*Letter of Dr. Streat*.

At present, there is no vestige of the tree, nor of the wall which was built round the trunk to prevent its extermination. A mound marks the spot where the thorn stood.

<sup>1</sup> Played on a table which is divided into sixty-three compartments.

<sup>2</sup> *Tony Lumpkin*; the original is supposed to have been one of the persons who frequented the little inn of Ballymahon. See the Comedy of "She Stoops to Conquer."

Vain transitory splendours! could not all  
 Reprieve the tottering mansion from its fall?  
 Obscure it sinks, nor shall it more impart  
 An hour's importance to the poor man's heart;                   240  
 Thither no more the peasant shall repair  
 To sweet oblivion of his daily care;  
 No more the farmer's news, the barber's tale,  
 No more the woodman's ballad shall prevail;  
 No more the smith his dusky brow shall clear,                   245  
 Relax his ponderous strength, and lean to hear;  
 The host himself no longer shall be found  
 Careful to see the mantling bliss go round;  
 Nor the coy maid, half willing to be prest,  
 Shall kiss the cup to pass it to the rest.                   250

LINE 238.—*Reprieve*, to respite after sentence of death; to relieve for a time from any suffering. A word used with a reference to a criminal, is here applied to a mansion.

LINE 245.—The term “smith” was applied to all trades which called for the use of the hammer. It means *smiteth*, or beats. Thus we have the “gold-smith,” the “silver-smith,” the “white-smith,” the “lock-smith,” and the “black-smith,” to which latter, as the most sturdy of all the smiters, the name of “smith” is now almost wholly confined, so much so, that unless we prefix a word to distinguish the others, we understand by a “smith” a black-smith, as he who (*par excellence*) *smiteth* on the anvil. — *Hoare's English Roots*

LINE 246.—*Relax*, the infinitive of the verb, the sign *to* being omitted.—(See Rule xiii.), “The smith *shall relax*,” &c.

LINE 248.—*Mantling bliss*. This seems to refer to the foaming cup. The verb *mantle* means *to collect on the surface, as a covering*; also, *to froth as ale*. (See Note, line 123.)

“And the brain dances to the *mantling* bowl.”—*Pope*.

LINE 250.—This is a picture of an English, not of an Irish village public house. The quietness, sweetness, and cleanliness, are the characteristics of a pretty road-side inn, or of some rural public-

A CONTRAST BETWEEN THE "SIMPLE BLESSINGS" OF THE POOR,  
AND THE "BARREN SPLENDOUR" OF THE RICH.

Yes! let the rich deride, the proud disdain,  
These simple blessings of the lowly train,  
To me more dear, congenial to my heart,  
One native charm, than all the gloss of art :  
Spontaneous joys, where Nature has its play, 255  
The soul adopts, and owns their first-born sway ;  
Lightly they frolic o'er the vacant mind,  
Unenvied, unmolested, unconfin'd.  
But the long pomp, the midnight masquerade,  
With all the freaks of wanton wealth array'd, 260  
In these, ere triflers half their wish obtain,  
The toiling pleasure sickens into pain ;

house which the poet had visited in his country rambles or excursions.—(See the Preface.)

Moreover, *nut brown ale* is not a beverage generally sold in an Irish public-house.

LINE 251.—Let the proud deride these simple blessings ; let the proud disdain these simple blessings, &c. One native charm is more dear to me, is more congenial to my heart, than (is) all the gloss of art.

LINE 258.—*Unenvied, unmolested, and unconfined*, are adjectives referring to *they* ; that is, *joys*.

*Unenvied, unmolested, &c.* This alliteration or repetition of the prefix *un* is exceedingly common, especially with Shakespeare and Milton.

“Man shall find grace ;  
And shall grace not find means, that finds her way,  
The speediest of thy wingéd messengers,  
To visit all thy creatures, and to all  
Comes *unprevented, unimplored, unsought*.”

*Milton, Bk. iii. l. 227.*

“Unrespited, unpitied, unreprieved.”—*Milton, Bk. ii. l. 185.*

LINE 262.—*Toiling*, a present participle used as an adjective ; hence, sometimes called a *participial adjective*.

And e'en while fashion's brightest arts decoy,  
The heart distrusting asks, if this be joy?

Ye friends to truth, ye statesmen who survey 265  
The rich man's joys increase, the poor's decay,  
'Tis yours to judge, how wide the limits stand  
Between a splendid and a happy land.  
Proud swells the tide with loads of freighted ore,  
And shouting Folly hails them from her shore; 270  
Hoards e'en beyond the miser's wish abound,  
And rich men flock from all the world around.  
Yet count our gains. This wealth is but a name,  
That leaves our useful product still the same.  
Not so the loss. The man of wealth and pride 275  
Takes up a space that many poor supplied;  
Space for his lake, his park's extended bounds,  
Space for his horses, equipage, and hounds;

LINE 264.—*Be*, the third person singular, indicative. The ancient form of this verb was as follows:—

<i>Singular.</i>	<i>Plural.</i>
1. I be.	We be.
2. Thou beest.	Ye be.
3. He be, or beeth.	They be.

LINE 268.—“Happy, very happy, might they have been, had they known when to bound their riches and their glory; had they known that extending empire is often diminishing power; that countries are ever strongest which are internally powerful; that colonies, by drawing away the brave and enterprising, leave the country in the hands of the timid and the avaricious; . . . . that too much commerce may injure a nation as well as too little; and that there is a wide difference between a conquering and a flourishing empire.”—*Cit. of the World*. Letter xxv.

LINE 275.—The loss is not so.

LINE 277.—*Bounds*; a noun in the objec. case, gov. by the prep. *for* understood.—(See the Note to line 37.)

LINE 278.—The “horse” is supposed to have been so named from

The robe that wraps his limbs in silken sloth,  
 Has robb'd the neighbouring fields of half their growth ; 280  
 His seat, where solitary sports are seen,  
 Indignant spurns the cottage from the green ;  
 Around the world each needful product flies,  
 For all the luxuries the world supplies.  
 While thus the land, adorn'd for pleasure all, 235  
 In barren splendour feebly waits the fall.

## THE POOR ARE DRIVEN FROM THEIR RURAL HOMES.

As some fair female, unadorn'd and plain,  
 Secure to please while youth confirms her reign,  
 Slight's every borrow'd charm that dress supplies,  
 Nor shares with art the triumph of her eyes ; 290  
 But when those charms are past, for charms are frail,  
 When time advances, and when lovers fail,  
 She then shines forth, solicitous to bless,  
 In all the glaring impotence of dress.

his obedience and tractableness, the obsolete Saxon word *hyrsian*, signifying to obey.

" *Horse* is a Saxon word (*hors*), and the animal so called was the ensign on the banner of the first Saxon invaders of Britain, the chief of whom was himself called Horsa, from his banner."

LINE 282.—*His seat indignant spurns*, &c. Mark the full force of the expression. *Indignant* means affected with anger and disdain.

"He strides *indignant* and with haughty cries,  
 To single fight the fairy prince defies."

LINE 287.—

"Veil'd in a simple robe, their best attire,  
 Beyond the pomp of dress ; for loveliness  
 Needs not the foreign aid of ornament,  
 But is when unadorn'd, adorn'd the most."

*Thomson's Autumn.*

LINE 288.—*Secure* ; certain ; very confident.

LINE 293.—*Solicitous*, an adjective, referring to *she*. She, then solicitous to bless, that is, anxious to prosper, shines forth in all the glaring impotence of dress.

Thus fares the land, by luxury betray'd, 295  
 In nature's simplest charms at first array'd,  
 But verging to decline, its splendours rise,  
 Its vistas strike, its palaces surprise ;  
 While, scourg'd by famine from the smiling land,  
 The mournful peasant leads his humble band : 300  
 And while he sinks, without one arm to save,  
 The country blooms, — a garden, and a grave.

THE EJECTED COTTERS CAN FIND NO PLACE OF REFUGE.

Where then, ah ! where, shall poverty reside,  
 To 'scape the pressure of contiguous pride ?

LINE 302.—“He advances general positions respecting the happiness of society, founded on limited views of truth, and under the bias of local feelings. He contemplates only one side of the question. We must consider him as a pleader on that side which accorded with the predominant state of his heart ; and, considered in that light, he is the poetical advocate of many truths. Although Goldsmith has not examined all the points and bearings of the question suggested by the changes in society which were passing before his eyes, he has strongly and affectingly pointed out the immediate evils with which those changes were pregnant. Nor, while the picture of Auburn delights the fancy, does it make a useless appeal to our moral sentiments. It may be well sometimes that society, in the very pride and triumph of its improvement, should be taught to pause and look back upon its former steps, to count the virtues that have been lost, or the victims that have been surprised by its changes.”—*Campbell's Lectures.*

LINE 303.—Poverty shall reside where ? *Subject*, poverty ; *predicate*, shall reside ; *extension of predicate*, where (*place*), to 'scape the pressure of contiguous pride (*purpose*). To 'scape, &c. = That it may escape, &c. ; an adverbial sentence expressing a purpose. The infinitive mood is often used in this way.

LINE 304.—*To 'scape.* This is an example of *aphæresis*, a figure by which a letter or syllable is cut off from the beginning of a word. The abbreviations 'neath for *beneath*, and 'gan for *began*, are common examples.



If to some common's fenceless limits stray'd, 305  
 He drives his flock to pick the scanty blade,  
 Those fenceless fields the sons of wealth divide,  
 And even the bare worn common is denied.  
 If to the city sped—What waits him there?  
 To see profusion that he must not share ; 310  
 To see ten thousand baneful arts combin'd  
 To pamper luxury, and thin mankind ;  
 To see those joys the sons of pleasure know,  
 Extorted from his fellow creature's woe.  
 Here, while the courtier glitters in brocade, 315  
 There the pale artist plies the sickly trade ;  
 Here, while the proud their long-drawn pomps display,  
 There the black gibbet glooms beside the way.  
 The dome where pleasure holds her midnight reign,  
 Here, richly deck'd, admits the gorgeous train ; 320

LINE 309.—If he sped to the city. *What* is often used interrogatively and elliptically ; what *sight* waits him there ? *To see profusion*, the nominative to the verb *is* understood ; to see profusion is the sight, &c.

“He only guards those luxuries he is not fated to share.”—*An Nat.*

LINE 313.—“To see each joy,” &c.—*First edition.*

LINE 315.—*Brocade* ; rich stuff, variegated with gold and silver, or raised and enriched with flowers, foliage, and other ornaments. The word *brocade* (brocado) is supposed to be derived from *broche*, the needle used in embroidery.

“*Brocaded* flowers o'er the gay mantua shine.”

LINE 316.—*Artist* = artisan.

LINE 319.—*Dome* (from domus), the house, or building ; here used in its primary sense

LINE 320.—*Deck'd*, embellished ; the past participle of the verb “to deck,” the verb *is* being understood.

Tumultuous grandeur crowds the blazing square,  
 The rattling chariots clash, the torches glare.  
 Sure scenes like these no troubles e'er annoy!  
 Sure these denote one universal joy!  
 Are these thy serious thoughts?—Ah! turn thine eyes 325  
 Where the poor houseless shivering female lies.  
 She once, perhaps, in village plenty blest,  
 Has wept at tales of innocence distrest;  
 Her modest looks the cottage might adorn,  
 Sweet as the primrose peeps beneath the thorn; 330  
 Now lost to all, her friends, her virtue fled,  
 Near her betrayer's door she lays her head,  
 And pinch'd with cold, and shrinking from the shower,  
 With heavy heart deplores that luckless hour,  
 When idly first, ambitious of the town, 335  
 She left her wheel and robes of country brown.

LINE 322.—*Chariots clash.* See Notes to lines 14 and 42.

LINE 323.—*Sure*, an adverb, meaning *certainly*. The use of one part of speech for another is called *enallage*.

LINE 324.—“Alas, Sir!” said Johnson, speaking of grand houses, fine gardens, and splendid places of public amusement; “Alas, sir! these are only struggles for happiness.”

LINE 325.—These (thoughts) are thy serious thoughts; a simple sentence; the subject is *these*; the predicate, *are thy serious thoughts*. Turn (thou) thine eyes; *thou*, subject; *turn*, predicate; *thine eyes*, completion of the predicate.

LINE 328.—*Distrest*, an adjective; *distrest* innocence; usually written *distressed*.

LINE 330.—Her modest looks might adorn the cottage,—looks which were as sweet as is the primrose which peeps beneath the thorn. Now she is lost to all.

LINE 331.—*Friends* and *virtue* are in the nom. absolute. (See Rule xvii.)

LINE 336.—“The description of the contrasted scenes of magnificence and misery in a great metropolis, closed by the pathetic figure of the forlorn ruined female,” has been eulogised by all critics.



## THE POOR ARE COMPELLED TO EMIGRATE.

Do thine, sweet Auburn, thine, the loveliest train,  
 Do thy fair tribes participate her pain ?  
 E'en now, perhaps, by cold and hunger led,  
 At proud men's doors they ask a little bread ! 340  
 Ah ! no. To distant climes, a dreary scene,  
 Where half the convex world intrudes between,  
 Through torrid tracts with fainting steps they go,  
 Where wild Altama murmurs to their woe.  
 Far different there from all that charm'd before, 345  
 The various terrors of that horrid shore ;  
 Those blazing suns that dart a downward ray,  
 And fiercely shed intolerable day ;  
 Those matted woods where birds forget to sing,  
 But silent bats in drowsy clusters cling ; 350

LINE 337.—*Thine*, a possessive pronoun, plural, feminine, nominative to the verb “do.” The word *thine* refers to *tribes*.

*Train*, in apposition with *thine*.

LINE 344.—Altama, or Alatomaha, a river of Georgia, U.S., near the mouth of which is the town of Darien. The river runs through the central districts of Georgia, and is formed by the rivers Omulgee and Oconee.

LINE 348.—The heat in summer, in Georgia, is very great, and the thermometer sometimes rises to 98° or even 102° ; its common range is between 76° and 90° in this season.

LINE 349.—These are, no doubt, the humming birds of the tropical regions ; remarkable alike for their small size, their beautiful plumage, and their want of song.

LINE 350.—“The *bat* is so named because, with its wings expanded, it resembles a *boat* impelled with oars ; the *boat* itself is so called from being a vessel forced along the water by the *beating* of oars, from the Saxon word *boet*, to beat.”—*Hoare's English Roots*.

Bats are widely spread over the globe. Generally speaking they remain in concealment during the day in caverns, ruinous buildings hollow trees, and such hiding places, and flit forth at twilight or

Those poisonous fields with rank luxuriance crown'd,  
 Where the dark scorpion gathers death around ;  
 Where at each step the stranger fears to wake  
 The rattling terrors of the vengeful snake ;  
 Where crouching tigers wait their hapless prey, 355  
 And savage men more murderous still than they ;  
 Where oft in whirls the mad tornado flies,  
 Mingling the ravag'd landscape with the skies.

sunset to take their prey. *They suspend themselves by their hind legs.*

The vampire bat, a winged mammal, is a native of South America. A writer says he saw, in the Friendly Islands, vampires hanging like swarms of bees, in clusters, and not fewer than five hundred of them, *suspended from trees*, some by their fore feet, and others by their hind legs.

LINE 352.—Centipedes and immense scorpions abound in tropical America.

LINE 354.—The rattle-snake, the most venomous of all serpents, belongs exclusively to America and the West Indies ; and in the marshes and swamps of tropical America the boa-constrictor is found of enormous size.

*Snake* comes from *snacan*, to creep ; hence the term *sneaking*, creeping in a servile manner.

LINE 355.—There are no tigers in America ; but in South America we find the jaguar, or American tiger, as it is called ; and in North and South America, the puma or American lion. (See Note to line 124.)

Animals of the cat kind *crouch* when preparing to spring.

LINE 355.—*Hapless* prey ; the prey which they rush on and seize ; hence unfortunate.

LINE 356.—“ To savage beasts who on the weaker prey,  
 Or human savages, more wild than they !”

LINE 357.—*Tornado*. “ A violent gust of wind, or a tempest, distinguished by a whirling motion. Tornadoes of this kind happen after extreme heat, and sometimes in the United States rend up fences and trees, and in a few instances have overthrown houses and

Far different these from every former scene,  
 The cooling brook, the grassy vested green, 360  
 The breezy covert of the warbling grove,  
 That only shelter'd thefts of harmless love.

## PICTURE OF THE EMIGRANTS LEAVING HOME.

Good Heaven ! what sorrows gloom'd that parting day,  
 That call'd them from their native walks away ;  
 When the poor exiles, every pleasure past, 365  
 Hung round the bowers, and fondly look'd their last,

torn them to pieces. Tornadoes are usually accompanied with severe thunder, lightning, and torrents of rain ; but they are of short duration, and narrow in breadth."—*Webster*.

LINE 360-2.—The contrast between the two regions is very marked.

LINE 363.—*What* is here an adjective, referring to *sorrows*.

LINE 363.—*That*, an adjective, referring to *day*.

LINE 364.—*That*, a relative pronoun = which.

LINE 366.—*Fondly looked*, &c. ; this shows their great or extreme affection for the homes they were about to leave.

LINE 366.—*Fondly*. "We have observed that several words have changed their original meaning. Amongst these, we may mention 'dote' and 'fond,' each of which words meant *foolish*, as we still speak of a man 'doting ;' and we find the word 'fond' still used in its original sense, especially in poetry, as we may read of a 'fond conceit.' Neither of these words now appears to have had originally any special reference to *affection*, but meant folly, madness, or imprudence of any kind. Notwithstanding, it is certain that, from an early period, these two words, 'doting' and 'fond,' were employed to express very strong and tender affection ; and it does not speak much for the warm-heartedness or gallantry of the Anglo-Saxon race, that, when we want to describe the strongest affection towards the object of our most tender regard, we are compelled to use language which, in plain English, means that we are making great fools of ourselves."—*Hoare's English Roots*.

LINE 366.—*Last*, an adjective referring to *look*, understood. The verb "looked" takes, here, an objective case. (See Rule xvi. 2.)

And took a long farewell, and wish'd in vain  
 For seats like these beyond the western main;  
 And shuddering still to face the distant deep,  
 Return'd and wept, and still return'd to weep. 370  
 The good old sire, the first prepar'd to go  
 To new-found worlds, and wept for others' woe;  
 But for himself, in conscious virtue brave,  
 He only wish'd for worlds beyond the grave.  
 His lovely daughter, lovelier in her tears, 375  
 The fond companion of his helpless years,  
 Silent went next, neglectful of her charms,  
 And left a lover's for a father's arms.  
 With louder plaints the mother spoke her woes,  
 And bless'd the cot where every pleasure rose; 380  
 And kiss'd her thoughtless babes with many a tear,  
 And clasp'd them close, in sorrow doubly dear;  
 Whilst her fond husband strove to lend relief  
 In all the silent manliness of grief.

LUXURY AND HER ATTENDANTS USURP THE PLACE OF RURAL  
VIRTUES.

O Luxury! Thou curst by Heaven's decree, 385  
 How ill exchanged are things like these for thee!

LINE 367. — *In vain*, an adverbial expression = *vainly*.

LINE 370. — The word "exiles" is the subject of *returned* and *wept*.

LINE 370. — A beautiful picture of their affection for their homes, and their unwillingness to leave them.

LINE 378. — "And left a lover's for *her* father's arms." — *First edition*.

LINE 384. — "In all the decent manliness of grief" — *First edition*.

*Silent*, a much more expressive word than *decent*. You see the grief of the husband, and contrast the manner in which he bears his troubles with that of the wife.

LINE 385. — *O Luxury!* This is an example of *apostrophé*.

How do thy potions with insidious joy  
 Diffuse their pleasures only to destroy !  
 Kingdoms by thee, to sickly greatness grown,  
 Boast of a florid vigour not their own : 390  
 At every draught more large and large they grow,  
 A bloated mass of rank unwieldy woe ;  
 Till sapp'd their strength, and every part unsound,  
 Down, down they sink, and spread a ruin round.

Even now the devastation is begun, 395  
 And half the business of destruction done ;

“Apostrophé (*apo*, from, and *strophé*, a turning) is that figure of speech by which the orator or writer suddenly breaks off from the previous method of his discourse, and addresses himself in the second person to some person or thing, absent or dead.”

LINE 385. — *Curst* ; a participle used as an adjective referring to *thou*.

LINE 386. — Things like these . . . *subject*.  
                   are exchanged . . . *predicate*.  
                   for thee . . . *compl. of predicate (ind. obj.)*  
                   how ill . . . *extension of predicate*.

LINE 388. — The effects of luxury are here compared to draughts, which, though pleasant to the palate and causing a momentary pleasure, only the more certainly lead to the destruction of him who takes them

LINE 389. — *These*, in the objective case, governed by *to*, understood.

LINE 390. — Kingdoms, which, by thy means, have grown to a sickly greatness, boast of a prosperous condition which is not their own. Kingdoms, by a figure of speech, are made to drink deep draughts. In the next lines, kingdoms are likened to trees, which, when deprived of their proper nourishment, become rotten, and fall to decay. (See Note, line 53.)

LINE 394. — *Down* an adverb. The word is repeated for the sake of emphasis.

LINE 396. — *Done*, the past part. of the verb “to do.” And half the business of destruction is done.

Even now, methinks, as pondering here I stand,  
I see the rural Virtues leave the land.

Down where yon anchoring vessel spreads the sail,  
That idly waiting flaps with every gale,

400

Downward they move, a melancholy band,  
Pass from the shore, and darken all the strand.

LINE 397. *Methinks* is an anomalous word, compounded of *me* and *thinks*. *Methinks* may, however, be resolved into—to me it thinks, that is, *it seems to me*, where *it* is the nominative to *thinks*, and *me* is in the objective case governed by the preposition *to*. By some, *methinks* is regarded as an *adverbial* expression.

“The equivalence of *seems to think* (Anglo-Saxon, *thencan* or *thenkan*) greatly prevails in the present day among the humbler classes in the West of our country; thereby showing, although by a confusion of ideas, the distinction which originally existed between *thencan* (to seem) and *thenkan* (to think). Thus, instead of using the modern verb “*think*,” it is by far most common to hear,—

“I *seem* it will be fine to-day.”

“They *seemed* they knew my face again.”

*Parminster's Materials for Eng. Grammar.*

LINE 398.—*I see*. This is an example of *vision*.

*Vision* is the representation of past events, or imaginary objects and scenes, as actually present to the senses. This figure often consists in substituting the present tense for the past; thus,

“They *rally*, they *bleed*, for their kingdom and crown.”

For a fine example of “*vision*,” see Milton’s “*Paradise Lost*,” line 724, book iv.

LINE 401.—*Band*, a noun plur., com. gend., nom. case, in apposition with *they*.

They, a melancholy band . . . *subject*.

move . . . . . *predicate*.

downward; . . . . . *extension of predicate*.

(they) . . . . . *subject*.

pass . . . . . *predicate*.

Contented toil, and hospitable care,  
 And kind connubial tenderness are there ;  
 And piety, with wishes placed above, 405  
 And steady loyalty, and faithful love.

## ADDRESS TO POETRY.

And thou, sweet Poetry, thou loveliest maid,  
 Still first to fly where sensual joys invade ;  
 Unfit, in these degenerate times of shame,  
 To catch the heart, or strike for honest fame ; 410  
 Dear charming nymph, neglected and decried,  
 My shame in crowds, my solitary pride:  
 Thou source of all my bliss, and all my woe,  
 That found'st me poor at first, and keep'st me so ;

from the shore . . . . . *extension of predicate.*  
 and (they) . . . . . *subject.*  
 darken . . . . . *predicate.*  
 all the strand. . . . . *completion of predicate (dir. obj.)*

LINE 402.—“The scene which Goldsmith so pathetically describes, of the poor villagers whose homes had been destroyed, whose native haunts had been made to cast them forth, going on towards the shore seeking for an asylum beyond the ocean, is not a solitary scene. It has been repeated from that hour to this ; and every year, and almost every day, sees sad thousands bidding adieu to their birthplaces.” — *Howitt.*

LINE 406. — *Piety, loyalty, and love are there.* Each of these words is in the nom. case ; the three forming the *subject* of the verb “are,” which must be supplied.

LINE 407. — *Poetry.* What figures of speech are made use of in this line ? What is the case of *thou* ? of *maid* ? What is the gender of *poetry* ? *why* ?

LINE 409. — *Unfit.* What word does *unfit* qualify ? Give the force of *un*.

LINE 411. — “Hail poesie ! thou nymph reserved !” — *Burns.*

LINE 414. — *That*, a rel. pron., sec. pers., sing. numb., fem. gender nom. to “found’st.” Why is *that* feminine ?



Thou guide, by which the nobler arts excel, 415  
 Thou nurse of every virtue, fare thee well!  
 Farewell, and oh! where'er thy voice be tried,  
 On Torno's cliffs, or Pambamarca's side,  
 Whether where equinoctial fervours glow,  
 Or winter wraps the polar world in snow, 420  
 Still let thy voice, prevailing over time,  
 Redress the rigours of th' inclement clime;  
 Aid slighted Truth, with thy persuasive strain;  
 Teach erring man to spurn the rage of gain;  
 Teach him, that states of native strength possess, 425  
 Though very poor, may still be very blest;  
 That trade's proud empire hastes to swift decay,  
 As ocean sweeps the labour'd mole away;  
 While self-dependent power can time defy,  
 As rocks resist the billows and the sky. 430

LINE 415.—*Which* is *feminine*, referring to poetry. The relative pronoun *which* is, however, generally *neuter*.

LINE 417.—*Farewell*. This is a compound of *fare*, in the imperative, and *well*; that is, *go well*.

LINE 418.—*Torno*, the river *Tornea*, which forms the boundary between Sweden and Russia, and falls into the Gulf of Bothnia. Its current is very rapid, and being much obstructed by rocks, forms, in its course, cataracts and cascades.

LINE 418.—The *Paramo of Pambamarca*, 13,500 feet in height, is one of the principal summits of the Andes, in Colombia, near Quito.

The mountains in South America were called by the Spaniards *paramos* and *nevados*. The latter always entered into the region of perpetual snow, whilst the former meant mountainous places covered with stunted trees and exposed to the wind.

Torno and Pambamarca are used poetically for extremes.

LINE 422.—*Redress*, a verb in the infin. mood, after the verb "let."—(See Rule xiii.)



## ANALYSIS OF COMPOUND SENTENCES.

### *Example 1.*

Amidst thy desert walks the lapwing flies,  
 And tires their echoes with unvaried cries,  
 Sunk are thy bowers in shapeless ruin all,  
 And the long grass o'ertops the mouldering wall,  
 And, trembling, shrinking from the spoiler's hand,  
 Far, far away thy children leave the land (*lines 45-50*).

#### 1. Analysis into Simple Sentences.

Sentences	Kind of Sentence
a. Amidst thy desert walks the lapwing flies,	Principal Sentence.
b. and <i>it</i> tires their echoes with unvaried cries:	Principal Sentence.
c. sunk are thy bowers in shapeless ruin all,	Principal Sentence.
d. and the long grass o'ertops the mouldering wall;	Principal Sentence.
e. and, trembling, shrinking from the spoiler's hand, far, far away thy children leave the land.	Principal Sentence.

#### 2. Analysis into Subject, Predicate, Object or Completion, and Extension.

1 Subject	2 Predicate	3 Completion	4 Extension
a. The lapwing	flies	.	amidst thy desert walks
b. (and) <i>it</i>	tires	their echoes	with unvaried cries
c. all thy bowers	are sunk	.	in shapeless ruin
d. (and) the long grass	o'ertops	the mouldering wall	.
e. (and) thy children, trembling, shrinking from the spoiler's hand	leave	the land	far, far away.

#### *Remarks.*

1. The words to be supplied are in *italics*; as *it* in *b*.
2. The connectives, as *and*, are placed between parentheses.
3. The figures 1, 2, 3, and 4 are used to denote *subject*, *predicate*, *completion*, and *extension*, respectively.
4. The sentences *a*, *b*, *c*, *d*, *e* are *co-ordinate*.

## Example 2.

Sweet Auburn ! parent of the blissful hour,  
 Thy glades forlorn confess the tyrant's power.  
 Here, as I take my solitary rounds,  
 Amidst thy tangling walks, and ruin'd grounds,  
 And, many a year elaps'd, return to view  
 Where once the cottage stood, the hawthorn grew,  
 Remembrance wakes with all her busy train,  
 Swells at my breast, and turns the past to pain (*lines*  
 75-82).

## Analysis into Simple Sentences.

Sentences	Kind of Sentence
a. Sweet Auburn ! parent of the blissful hour,	Nomin. Addressed.
b. thy glades forlorn confess the tyrant's power.	Principal Sentence.
c. Here remembrance wakes with all her busy train,	Principal Sentence.
d. remembrance swells at my breast,	Princ. Sent. Co-ord. to c.
e. and it turns the past to pain :	Princ. Sent. Co-ord. to c and d.
f. as I take my solitary rounds, amidst thy tangling walks, and ruined grounds,	Adv. Sent. of Time to c, d, and e
g. and, many a year elapsed, I return to view	Adv. Sent. of Time to c, d, and e, and Co-ord. to f.
h. where once the cottage stood	Noun Sent. to view in g.
i. and where once the hawthorn grew	Noun Sent. to view in g, and Co-ord. to h

## Remarks.

1. *a* does not form a sentence. The words *Auburn* and *parent* are *nominatives of address*.
2. The words to be supplied are in *italics*.
3. *Many a year elapsed* (in *g*) this is a *nominative absolute*.
4. If we supply *spot* after *view*, then *h* and *i* are *adjective sentences* qualifying the noun *spot*. Thus: I return to view the *spot* where (*on which*) the cottage, &c.

*Example 3.*

Sweet was the sound, when oft, at evening's close,  
 Up yonder hill the village murmur rose;  
 There, as I pass'd with careless steps and slow,  
 The mingling notes came soften'd from below;  
*The swain responsive* as the milkmaid sung,  
*The sober herd* that low'd to meet their young;  
*The noisy geese* that gabbled o'er the pool,  
*The playful children just let loose from school*;  
*The watch-dog's voice*, that bay'd the whispering wind,  
*And the loud laugh* that spoke the vacant mind;  
 These all in sweet confusion sought the shade,  
 And filled each pause the nightingale had made (*lines*  
 113-124).

*Analysis.*

Kind of Sentence	Subject	Predicate	Object	Extension
a. Princ. Sent.	The sound	was sweet		
b. Adv. Sent. of time to a.	(when) the village mur- mur	rose	.	oft, at even- ing's close, up yonder hill
c. Princ. Sent.	the mingled notes	came	.	there, softened from below
d. Adv. Sent. of time to c.	(as) I	passed	.	with careless steps and slow
e. Princ. Sent.	The swain &c. ...all these <sup>1</sup>	sought	the shade	in sweet con- fusion
f. Adv. Sent. to responsive in e.	(as) the milk- maid	sung		
g. Adj. Sent. to herd.	that	lowed	.	to meet their young
h. Adj. Sent. to geese.	that	gabbled	.	o'er the pool
i. Adj. Sent. to watch-dog's.	that	bayed	the whis- pering wind	
k. Adj. Sent. to laugh.	that	spoke	the va- cant mind	
l. Princ. Sent. Co- ord. to e.	(and) these	filled	each pause	
m. Adj. Sent. to pause in l.	the nightin- gale	had made	which	

<sup>1</sup> All the words in *italics*, in Ex. 3, form the *subject* of *sought*. and are in apposition to *notes*, line 116.

*Example 4.*

Beside the bed where parting life was laid,  
 And sorrow, guilt, and pain, by turns dismay'd,  
 The reverend champion stood. At his control,  
 Despair and anguish fled the struggling soul ;  
 Comfort came down the trembling wretch to raise,  
 And his last faltering accents whisper'd praise (lines  
 171-176).

*1. Analysis into Simple Sentences.*

- a. The reverend champion stood beside the bed
- b. where parting life was laid,
- c. and *where* sorrow, guilt, and pain dismayed by turns.
- d. Despair and anguish fled the struggling soul at his control ;
- e. comfort came down the trembling wretch to raise,
- f. and his last faltering accents whispered praise.

*2. Kind of Sentence.*

- a. Principal Sentence.
- b. Adjective Sentence to *bed* in *a* ; *where* = *on which*.
- c. Adjective Sentence to *bed* in *a* ; Co-ord. to *b*.
- d. Principal Sentence.
- e. Principal Sentence ; Co-ord. to *d*.
- f. Principal Sentence ; Co-ord. to *d* and *e*.

*3. Analysis showing Subject, Predicate, Completion, and Extension.*

Subject	Predicate	Completion	Extension
a. The reverend champion	stood	. .	beside the bed
b. parting life	was laid	. .	where
c. (and) sorrow, guilt, and pain	dismayed	. .	by turns
d. Despair and anguish	fled	. .	the struggling soul, <sup>1</sup> at his control
e. comfort	came down = (descended)	. .	the trembling wretch to raise
f. (and) his last faltering accents	whispered	praise	

<sup>1</sup> *Soul* is in the objective case governed by *from*, understood.

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The poem is called The Task  
because Lady Oxford gave him  
his subject to write on.

The Task was published 1785  
Bowyer wrote "Gyroceneum"  
as satire on public schools, his  
model in writing was "Paradise Lost"  
Bowyer imitates Milton in the  
use of classical words, in introducing  
religious ideas, in long involved sent-  
ences, in the metre that he uses.  
The english heroic metre is blank  
verse in iambic pentameter.

There is with doubtful pen  
a step to change

I was very much and much  
at the change

124

and in order to the world

126 And of the states

128 I describe the world  
and the world of men





## General Work.

1. Aim of Spectator was - to teach  
the minor clerics and in-  
fers - duties (2) To regulate the prac-  
tice of clergy conversations (3) To  
correct those depravities which  
rather ridiculous than criminal  
(4) And to remove those quackances  
which if they produce no better  
calumnies will press heavily  
on vexation.

II What was the machinery adopted  
by the S to accomplish his object?  
a club members.

III How many of the S papers are  
occupied with S. R.

IV How many papers on S. R. by A.  
20 Steel & Budget?

V Compare the Spectator with  
other periodicals of its kind

Mellics & Polk On Addison  
Addison as Dramatist did not  
excel, his genius was not adapted to  
the drama, as yet he does not rank  
high <sup>in this country</sup> thrown in the shade by the brilliancy  
of his prose. His letter of Calixto is his  
best verse. His most famous descriptive  
is that in which he compares Marl-  
borough to an angel quelling the  
whirlwind, as in Poem Teaching For  
Johnson) his prose is the model  
of the middle style, on grave  
subjects not formal, on light occasions  
not frolicking, pure without scrupulousness  
and exact without apparent elaboration  
always eligible and always easy, With-  
out glowing words or pointed sentences.  
Addison never deviates from his  
tract to snatch a grace. He seeks  
no ambitious ornaments, and  
uses no hazardous innovations



VIII I do not think the eccentricities disturb the consistency of the character. I do not think that the eccentricities disturb his individuality, if there are any records which the harmony instead of jarring, they are precisely the humors of an honest old bachelor, whose early history had been dashed with the romance of his having been jilted. I do not think that I do nothing and says nothing which might not have been said and done in his day by any warm hearted rustic gentleman who had been irretrievably lost in love. Indeed the character owes its popularity to the quaint traits of extravagance which have been signified as blunders, his oddities were destined to rivet the interest and



excited the affectionate smile of  
all readers in all times.

VIII In the Edinburgh of L. R.  
L. R. was unvarnished and partly  
traced by Steel. These prominent  
directions were worked out by  
Addison, some of the minor  
parts were added by Budge. On  
the divided labor Addison exercised  
a rigid editorial vigilance so that  
he may be regarded as the creator of  
the character.

IX Show that Addison & Steele  
observed

To write with power and correct  
with phlegm.

To Addison & Steele

---

He was caputatus frequently  
summing up when he wished to  
impress a word.

Adelerson's oratorical peculiarities  
his style is loose but not so  
slovenly as Stiel's. He often uses  
an before a separate. He often the  
Ger. with the article before it.  
He usually puts the preposition  
last. He employs but after  
comparatives

Adelerson's principal rhetorical  
features. Short sentences with  
few inversions. No pure  
when read aloud is  
melodious and rhythmic.  
He has very few of the long  
words of D. Johnston. His vo-  
cabulary is principally A. S.  
Macaulay assumed it,  
style but he is more rhetor-  
ical

W. S. the editor of the Spectator was



suggested the Father having come  
to earth still wished to get back to  
his old work so by the light of experience  
and the aid of his friend he thought  
the Spectator would be made perfect.

In March 1711 appeared every  
week, play till Decr 1712 - in Aug  
1714 it resumed and carried  
till about the end of the year  
Dec 20. first published at a  
penny, Bolingbroke taxed period-  
icals and increased price  
to two pence the Spectator ceased  
to be published because it did  
not pay.

(1) The plan of this was it was  
intended fully to develop the  
characters of all the members of  
the club, this design was never  
carried out. In some cases the  
members of the club are disposed

of almost immediately, of those  
that have been fully portrayed  
the chief are from the pen of  
Dickens the original sketch of all  
except Mr. Squeer himself  
was drawn by him. ~~But the~~ <sup>the</sup> character of  
L. H. was not carried out as  
originally proposed.

3) Dismissal of Edison  
De Fox Goldsmith and Richar-  
son as being the originator of the  
novel. De Fox flourished before  
he published a weekly. The  
review of the affairs of France  
it appeared the year of 1706  
in each issue there was a column  
containing the doing of a so  
called scandalous club, first  
paper in which this new editor-  
ial feature was introduced, it

was published thus for two  
years and a half, on was then  
changed to "~~H.~~ <sup>the</sup> ~~Journal~~ of the  
affairs of the <sup>English</sup> Nation".  
It was then more fully devoted  
to social matters. It was the  
forerunner of the <sup>Times</sup> ~~other~~.

Macaulay regards L. as the for-  
runner of the great English  
novelists. He says that no novel  
giving a lively and powerful  
picture of the common life and  
manners of England had appeared  
before the time of the L. The  
craving for fiction was partly  
satisfied by the delightful fonda-  
tion of Richardson and Steele.  
Spaulding says the Spectator  
is full of little novels, if we  
we take consecutively the scatter-  
ed sketches telling the history

of S. R. we shall find them  
to constitute a novel as properly  
as any work openly bearing the  
name.

Richardson who is  
usually regarded as the first  
of English novelists. His novels  
bear the trace of the age  
they are such and coarse.  
Goldsmith was the first  
to write a novel which  
has lived in the popular  
imagination to this present day.

How far does S. R. represent the  
actual spirit of his time? I had in-  
tention not be regarded as intended  
to show rather the ideal character the  
spectator considered should be aimed,  
than the regimens as they really were.  
The regimens of the time are hard  
drinkers, S. R. strongest draught is

and low treachery's water, instead of  
drinking punch and gambling L. B.  
spends his time at the club, & in  
the company of literary men, the great  
men of the day were ill taught and ill  
bred haughty and insolent, without  
patronism of love of liberty, but S. B.  
reads history, appreciates Dr. Barrow  
loves a widow who is a reading lady  
and a desperate scholar, belongs to the  
club of educated gentlemen, has an  
absurd pride in his country and a  
genuine love for its ancient con-  
stitution, while the true squire is  
ecorousing or horse racing & B. is abhor-  
ring for the temporal happiness  
or spiritual welfare of his dependents.  
His religious views too are comparatively  
liberal compared with the spirit of the  
times.

2) What relation did the club



be as to the ordinary Newspaper  
of the time? The ordinary Newspaper  
had no editorials, very often no news  
was in Spec

I remember

- (1) Describe character of S. R.
- (2) Give an acc. of Spec. inst.
- (3) Describe S. R. servants
- (4) " " Chapman giving eulogy
- (5) Sketch character of W. Winkler  
who was his prototype, Y. Norcross
- (6) Summarize essay on ghost
- (7) Describe a service in S. R. church  
on Sunday, & Spec, upon November
- (8) Give Spec remarks on exercise
- (9) What is Spec. belief regarding witch
- (10) Give description of witch-holding
- (11) Tell what you know of  
Beverly witch.
- (12) Paraphrase two incidents connected  
with "Shoe" might be said on both sides

- 13) Apocryphal & incomplete  
14) S. B. at all times. your narrative  
15) ~~the same party due~~  
Goldsmith

1) What is Lord Macaulay's comment, he says and can be proved partly in his words, in idiom and in black say Goldsmith's description is both natural & practical

2) ~~Goldsmith~~ The excellencies and defects of Goldsmith's poetry are 1) Full of tenderness, and grace, and pathos, simple & unadorned, 2) There are no lofty flights of imagination, no strong appeals to the judgment, but it is rich and flowing and harmonious, with much of the nature and spirit of the old English Poets.

3) Defects 1) Marshy and unnecessary of statement. Goldsmith falls away in identifying track and history



What important effects had  
school days of Goldsmith and Bun-  
bury's stories wanderings made  
Goldsmith wish to wander and roam  
by a love for antique stories

It caused Bowyer's melancholy.  
(1) Goldsmith refers to himself when  
he adopted literature as a  
profession because he wanted more  
(2) Is there any internal evidence  
in *Deserted Village* to show  
approximately when it was written

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## LIFE OF COWPER.

WILLIAM COWPER was born November 26th, 1731, and died April 25th, 1800. On both sides he was of gentle blood. His father, the Rev. John Cowper, was Rector of Great Birkhampstead; his mother was Anne Donne, of the same family as the famous Dean of St Paul's. He was a delicate, nervous child, and the death of his mother, which happened when he was only six years old, was to him an irreparable loss. His father was a good but austere man, too much engrossed with the work of his parish to bestow on him all the care and sympathy which his sensitive nature required. When only seven he was sent to a village school in the neighbourhood, where he passed two miserable years, the victim of systematic bullying. Of one bully in particular he tells us in his autobiography, "I had such a dread of him, that I did not dare lift my eyes to his face. I knew him best by his shoe-buckle." At the age of ten he was sent to Westminster, where he seems to have been comparatively happy. Though delicate in body, he was active and vigorous, became a good cricketer and football player, and attained, besides, some reputation as a scholar. For some time the usher of his form was Vincent Bourne, one of the happiest of modern Latin versifiers, many of whose poems he afterwards translated. His chief friend was

Robert Lloyd, son of a Westminster master, and afterwards a master himself, a poet of some reputation in his day ; and among his school-fellows were, Colman the translator of Terence, Churchill the poet, and Warren Hastings. But though not unhappy himself, his life at Westminster left on him a bad impression of public schools in general. He has recorded his opinion in a poem called "Tirocinium, or A Review of Schools," in which he strongly advocates private tuition. In vigorous language he denounces the immorality, the profanity, the brutality of a public school, the licence of play hours, the dry routine of work. Doubtless his charges, though highly coloured, are in the main just. No other English institution has witnessed so great reforms, such advance in culture and refinement, as her public schools. But we are led to mistrust the impartiality of Cowper's judgment by the fact, that in the poems he wholly fails to notice the better side of public school life, the *esprit de corps*, the independence of character it fosters, the generous friendships it encourages.

He left Westminster at eighteen, and was entered as a student of the Middle Temple. For three years he read in chambers, leading, according to his own account, a frivolous and dissipated life. But we must not judge him by his own standard, for by the religious school which he joined, the most innocent amusements, such as chess-playing and dancing, were condemned as sinful dissipation. One of his fellow-pupils was Thurlow, the future Lord Chancellor. It was then for the first and only time that he fell in love. Theodora Cowper was the daughter of his uncle Ashley, Clerk of the Parliaments. His affection was returned, but the father, from prudential motives,

forbade the engagement. They parted, and never met again, but his cousin seems to have remained constant to her death, taking the liveliest interest in his growing fame, and assisting him most generously and delicately when he was in straitened circumstances. In 1754 he was called to the Bar, and took chambers in the Inner Temple. There he experienced the first attack of that terrible malady, which, under various forms, at greater or less intervals, afflicted him for the rest of his life. Even as a boy he had suffered from fits of depression, but before this they had never approached to madness. His prostration and despair were terrible. Several times he attempted his own life. Then he was conscience-stricken at his act, and his despair was if possible greater when he thought of his eternal perdition. It was at this time, under the instruction of his cousin, the chaplain of the Lock Hospital, that he imbibed the strong Calvinistic doctrines, in particular those of Election and Reprobation, which he held to the end of his life. In December 1763 his relations placed him in a lunatic asylum, under Dr Cotton, at St Alban's, where he continued for more than a year. Here he recovered more or less thoroughly from his madness, and removed to a quiet lodging at Huntingdon, in order to be near his brother, a fellow of Corpus Christi College, Cambridge. The immediate cause of his madness had been his morbid nervousness at having to appear at the bar of the House of Lords to prove his qualifications for an appointment to a clerkship in that House, which had been given him by his cousin, Colonel Cowper. He had only £60 a year of his own, and his friends subscribed to make him a sufficient allowance. At Huntingdon he made a memorable acquaintance. William Unwin, the son of a clergyman of the town,

The Unwins soon after consented to take Cowper as a lodger, and in this simple, amiable, Christian family he found a quiet retreat, and first learned those "domestic joys" which he has described as no poet had before him.

The sudden death of Mr Unwin, by a fall from his horse, broke up this quiet home. Mrs Unwin determined to remove to Olney, a village in Buckinghamshire, on the Ouse, where the Rev. T. Newton, who was curate of the place, found her a home. Thither Cowper accompanied her. These two persons, both of whom exercised such a lasting influence on Cowper's life, require at least a passing notice. Newton, after leading a dissipated life, was shipwrecked on his way home from Sierra Leone. He then experienced a sudden change, and resolved henceforth to alter his manner of living. He took orders, and became one of the leaders of the Evangelical school, which was then becoming prominent among English Church parties. He was a good and zealous clergyman, but his views were narrow and bigoted, and his influence on a susceptible nature like Cowper's was fraught with danger. He was a Calvinist, a firm believer in special providences, and his religion appealed more to the emotions than the reason. The effect of such a creed on a mind like Cowper's may be easily conceived. He was ever examining himself to find the proofs of his conversion, and, failing in this, he was plunged in the depths of despair. Still, Newton's influence was not wholly bad. He was a man of warm feeling and some poetic culture, and it was at his suggestion that Cowper composed with him the Olney Hymns, some of which are among the most beautiful in our English hymnology.

Very different was the influence of Mrs Unwin. How



Cowper himself regarded her may be seen from his sonnet to her, and his Lines to Mary. In a word, she was the sunshine of his life. She was one of those rare women who, though endowed with intellectual gifts and social powers far above the average of women, deliberately prefer the seclusion of domestic life in order to devote themselves to the happiness of others. Cowper, as he tells us himself, looked upon her as a second mother. Indeed, his latest biographer, Mr Benham, has shown that, had it not been for the recurrence of his old malady, they would probably have been connected by a still closer tie. But this was not to be. Soon after his removal to Olney the fatal shadow again overtook him. Mrs Unwin nursed him like a son, and Newton generously helped to bear the expenses of the family, which, since Mr Unwin's death, had exceeded Mrs Unwin's straitened means. Again he gradually recovered, interesting himself in his garden, and renewing his correspondence with Hill and other of his old friends. He built himself a greenhouse, and succeeded in taming the three hares of whom he has given us such a charming account in his letters. Of one of these, his special favourite Puss, he wrote the epitaph, and it is of her that he says in the third book of the Task : "I knew at least one hare who had a friend." For the next six years (1774-1780) he enjoyed almost uninterrupted health of mind, and it was then that he made his first serious essay in poetry. Here, too, Mrs Unwin proved herself his good genius. No poems we know of show such spontaneity as those of Cowper. Like Goethe's bard, "he sings as the linnet sings," and though he often clothes his thoughts in a Latin dress, his are emphatically "native wood-notes wild." Still, the immediate impulse

in all his longer poems was given from without. It was Mrs Unwin who suggested the subject of his first important poem, "The Progress of Error." After this followed in quick succession the other poems mentioned at the beginning of the Task. The Task itself originated in this way. His cousin, Lady Austen, had often begged him to try his hand at blank verse. "I will," he answered one day, "if you will give me a subject." "Oh, you can write on any subject," said she; "write upon this sofa." Hence the title of the poem, and hence the inadequacy of the title to the contents, a defect which is noticed more than once in the notes. It was the same Lady Austen who read him the story of John Gilpin, which Cowper, as he lay awake the night after, turned into verse, producing that inimitably comic ballad which was the beginning of his popularity. Perhaps the happiest year of his life was that during which Lady Austen was his near neighbour. She dissipated his melancholy, stimulated his genius, and added a new charm to his life. To her some of his most perfect letters are addressed. Unfortunately an estrangement arose between them which caused Lady Austen to leave the neighbourhood, but we have not time in this short sketch to investigate its causes.

The publication of the Task at once marked out Cowper as one of the first poets, if not the first poet of the day, and it is by this poem chiefly that his ultimate position in English literature will be determined. But perhaps the most important of the immediate results of his success was the renewal of intimacy with his relations. Among others, his cousin Lady Hesketh wrote to congratulate him; a long and delightful correspondence arose, and Lady Hesketh paid him a long visit at Olney. In 1786

he moved to Weston Underwood, after a residence of nineteen years at Olney. Here he applied himself to the translation of Homer, his only considerable work after the Task. It was published in 1791. It is in blank verse, and has at least the merit of being far more faithful than that of Pope ; but it is tame and dull, without any of the fire and rapidity of the original, and the metre in Cowper's hands is wearisome and monotonous. We cannot help regretting the five years' labour which it cost him.

In 1787 he was again attacked by fits of depression, and in 1793 these turned to confirmed insanity, from which he never again recovered. He fell into the hands of a religious charlatan, a schoolmaster of the name of Teedon, who played upon his morbid imagination, and pretended to interpret supernatural voices which he thought he heard. To add to his misfortunes, Mrs Unwin was seized with paralysis in 1791, and though she partially recovered, she was but a sad wreck of her former self, requiring to be nursed by him whom she had so often nursed. In 1796 this faithful friend of nearly thirty years was taken from him. He himself lingered for four years more, attended by devoted friends, and enjoying short and rare lucid intervals; but it was but a living death, and death itself came as a welcome release from a life out of which all joy had long gone.

It was in 1799, the year before his death, that Cowper wrote his last original poem, the most powerful of all his minor works, and the saddest lyric ever penned—the "Castaway." He had been reading in Anson's voyages the account of a sailor who had been washed overboard, and perished after an hour's struggle with the waves, in

sight of the crew who were unable to help or rescue him. The whole poem, except the last stanza, is a description of the agonies of the drowning man, but we are conscious all along it is himself that Cowper is describing: *he* is the "destined wretch," the hopeless, helpless, friendless cast-away.

## INTRODUCTION.

COWPER'S death, we have seen, fell in 1800, and he is not only in time but in genius the forerunner of the present century of English poetry. But in order to estimate aright his position among poets, it is necessary to take a short survey of his contemporaries and immediate predecessors. During the half century before Cowper, Pope had reigned supreme ; his fame was European, and Voltaire had pronounced him "the best poet of England, and perhaps of the world." Nor was this triumph wholly unmerited. Pope's poetry is the perfection of clearness and correctness according to a conventional standard. He is far the wittiest and most epigrammatic of English poets. But he moves within very narrow limits. His versification is monotonous, his constant antithesis palls on us, and his very correctness tires. He is *par excellence* the poet of the town, as Cowper is of the country. In the intrigues of court and the ball-room, the follies and affectations of fashion, he is perfect ; but when he attempts to describe nature he borrows his images from Virgil, and never carries us farther away from town than his trim suburban villa at Twickenham.

Against the conventional school of Pope a slow but sure reaction set in. Goldsmith, Gray, and Collins, each in different ways, by wider human sympathies, more varied melodies, and closer observation of nature, attempted a

return to naturalness. But of all his predecessors, Cowper is most indebted to Thomson. Thomson is often turgid, often vague and indistinct, but he had a true love for nature and a true eye for natural beauties. Cowper himself tells us that he thought Thomson's descriptions admirable, "but," he adds, "it has always seemed to me that there was something of affectation in them, and that his numbers are sometimes not well harmonised."<sup>1</sup>

But to Cowper was reserved the supreme merit of a complete return to nature. When he first appeared there was hardly a poet of mark living. Gray was dead, Mason had retired, Crabbe was writing nothing, and his friend and patron Hayley (who now-a-days has read a line of Hayley?) was the favourite poet of the day. One example will suffice to show the low level which popular taste in poetry had reached. Shadwell the Poet Laureate, immediately before Cowper's day, boasted that he had made Timon of Athens into a play. Nahum Tate, his successor, whose memory has survived through his execrable version of the Psalms, adapted Coriolanus and King Lear.

Cowper himself was better in practice than in theory. He was, it is true, an admirer of Milton, whose influence we trace occasionally in his rhythm and constantly in his phraseology; but though he mentions Shakspeare more than once, there is but little in his poems or letters to show that he appreciated him. Of recent poets his favourite was Philips, a respectable writer, but wholly wanting in the higher gifts of poetry, melody, and imagination. Prior he also admired. He thought "Solomon" his best poem. To us it seems a second-rate rhetorical sermon on the Preacher's text, "Vanitas Vanitatum," with a

<sup>1</sup> Letter to Mrs King, June 19, 1788.

much true religious feeling as one of Sterne's. But, fortunately for us, though Cowper admired these poetasters, he did not imitate them. In this sense of the word he was one of the most original of English poets. Though we cannot literally apply to him Swift's boast, that he

"To steal a hint was never known,  
But what he writ was all his own,"

for he is specially fond of a classical turn, and delights almost as much as Milton in Scripture names and Scripture phraseology, yet in the spirit they are equally true of him—the conception and execution of his poems are "all his own."

This, then, is Cowper's distinctive merit, which makes his name a landmark in the history of English literature : he brought back poetry from conventionalism to nature, from the town to the country. Before him it had been the organ of a literary clique, and addressed itself to the cultivated few ; he made it the expression of the common feelings of humanity, and appealed to the sympathies of the many.

It remains for us to notice very briefly in detail his special characteristics. And, first of all, we may put his simplicity and straightforwardness. To say that a poem is obscure is not to condemn it off-hand. Obscurity may arise from confusion of thought or over subtlety, or from pure carelessness of expression, or, on the other hand, it may be the result of profundity of thought, or of the subject being far removed from ordinary thought and feeling. Virgil, Shelley, Wordsworth, Tennyson, are all, in parts at least, obscure.<sup>2</sup> But obscurity, though sometimes un-

<sup>2</sup> Let me suggest as an exercise to trace the different causes of the obscurity of these poets.



avoidable, must be in itself a defect. Cowper always treats of simple subjects, and always in simple, clear, pellucid language. He says himself in a letter<sup>3</sup> to Mrs Unwin: "Every one conversant with verse-writing knows, and knows by painful experience, that the familiar style is of all styles the most difficult to succeed in. To make verse speak the language of prose without being prosaic, to marshal the words in such an order as they might naturally take in falling from the lips of an extempore speaker, yet without meanness, harmoniously, elegantly, and without seeming to displace a syllable for the sake of the rhyme, is one of the most arduous tasks a poet can undertake." We could not have a more admirable description than this of his own style. In one point only he falls short of the standard he set himself—his fondness for Latin derivatives. He was never proof against the temptation of using a high-sounding Latin polysyllable. He coins new words from the Latin, he uses old words in their primitive Latin sense; verses like, "The stable yields a stercoraceous heat," where we seem to be reading a translation of the *Georgics* ("Stereoreos tibi sufficiet præsepe vapores," it might be), are not uncommon. A few of these Latinisms have been noticed in the notes, the number might have been indefinitely multiplied.<sup>4</sup>

Of his love of nature in general we have already spoken, but we would specially call attention to his truthfulness, his sensitiveness to sights and sounds, his minuteness and accuracy of description. He boasts himself, and boasts truly,

<sup>3</sup> January 17, 1782.

<sup>4</sup> In defence of Cowper's Latinised style a friend suggests: "Did not Cowper's grandiloquent words arise, in part at least, from his playfulness and sense of humour? He often seems to me to be laughing at himself like Lamb, as he coins them."

that his descriptions are all from nature and not one of them second-hand.<sup>5</sup> Hence when he moralises he is often commonplace, never when he describes. True, it is the flat and homely scenery of the eastern counties that he paints; he had never seen a mountain, but he paints it to the life. We seem familiar with Olney, as though it were our native village; we could find our way about Weston Park, we know every flower in his garden. There is an out-door freshness about his descriptions, as of a poet who loves and lives in the open air. It would be easy to illustrate each of the above remarks from the present volume, but the pupil will do better to verify the truth of them for himself.

The next point we would touch on is his geniality. We have seen in his life that he was one of the kindest and tenderest men who ever breathed, and this character is reflected in all he wrote. He never, we are sure, was guilty of a cruel act himself, and wherever he met with cruelty in others, in whatever form or shape, whether it was the oppression of a continent or the wanton treading on a worm, he boils over with righteous indignation. But we mean more than this when we speak of his geniality. Like Montaigne he takes us into his confidence, while he has none of Montaigne's egotism. His religious experiences, his walks at noon, his brown studies by the fireside, his favourite hares, his cucumber frame, all that interests him, he tells us with a freshness and *naïveté* which cannot fail to interest us.

And this carries us on to the next point in his character—his wit and humour. Though he had little of Dryden's splendid rhetoric, and none of Pope's concentrated venom,

<sup>5</sup> Letter to Mrs Unwin, October 10, 1784.

he ranks very high among English satirists. Of his satire there are many good examples in the *Task*. But we would, besides, refer the reader to the sketch of the schoolmaster in "*Tirocinium*," of the clergyman in the "*Progress of Error*," and of Sir Smug in "*Hope*." He has the rare art of being pointed without either coarseness or personality. In good-natured banter and sly persiflage he is a consummate master. What true wit there is in his description of schoolmasters, who

"Dismiss their cares when they dismiss their flock;  
Machines themselves, and governed by a clock;"

or again, of the gipsy's

"tawny skin,  
The vellum of the pedigree they claim."

But Cowper is above all else a profoundly religious poet. Again and again in his letters he repeats that all he writes must have a religious cast. Speaking of "*The Task*," he says, "The whole (except the fifth book, which is rather of a political aspect), has one tendency—to discountenance the modern enthusiasm after a town life, and to recommend rural ease and leisure *as friendly to the cause of piety and virtue*."<sup>6</sup> It would be quite out of place in a schoolbook of this sort to discuss the particular religious views that he held. The whole subject has been fully and very temperately dealt with by the editor of the *Globe* edition. For our present purpose it will be enough to know that he belonged to what is now known as the Low-Church party in the Church of England, that he held extreme Calvinistic views, and that these views were exaggerated and almost parodied by him in his madness, which from the first took a religious turn. To this creed we must, in part at least, ascribe his narrow views on art,

<sup>6</sup> To Mrs Unwin, Oct. 10, 1784.

on history, and on science. Of these various instances are pointed out in the notes. He had received a fair literary education, but of all science he was profoundly ignorant, and ignorant on principle.

But if religion contracted his views, and ministered to his morbid brain images of horror and despair, it was from religion that he drew his deepest inspiration and his noblest themes. Never does he soar higher than when he sings of Christian liberty or of the final triumph of Christ's kingdom.

"There is much mannerism, much that is unimportant, or of now exhausted interest, in his poems ; but when he is great it is with that elementary greatness which rests on the most universal human feelings. Cowper is our highest master in simple pathos."<sup>7</sup>

He was a gentle spirit, *naturaliter Christianus*, and though it pleased God that his own light should be eclipsed and go out in total darkness, he was a true child of light, and no modern poet shines with so pure and spiritual a ray.

: "Palgrave's Golden Treasury."



## BOOK III.

### THE GARDEN.

**A**S one who, long in thickets and in brakes  
 Entangled, winds now this way and now that  
 His devious course uncertain, seeking home;  
 Or, having long in miry ways been foil'd  
 And sore discomfited, from slough to slough  
 Plunging, and half despairing of escape,  
 If chance at length he find a greensward smooth  
 And faithful to the foot, his spirits rise,  
 He chirrup's brisk his ear-erecting steed,  
 And winds his way with pleasure and with ease; 10  
 So I, designing other themes, and call'd  
 'T' adorn the Sofa with eulogium due,  
 To tell its slumbers and to paint its dreams,  
 Have rambled wide. In country, city, seat  
 Of academic fame (howe'er deserved) *academic*  
 Long held, and scarcely disengaged at last.  
 But now with pleasant pace, a cleaner road  
 I mean to tread. I feel myself at large,  
 Courageous, and refresh'd for future toil,  
 If toil await me, or if dangers new. 20

Since pulpits fail, and sounding-boards reflect *catechism*  
 Most part an empty ineffectual sound,  
 What chance that I, to fame so little known  
 Nor conversant with men or manners much,  
 Should speak to purpose, or with better hope  
 Crack the satiric thong? 'Twere wiser far  
 For me, enamour'd of sequester'd scenes,

And charm'd with rural beauty, to repose,  
 Where chance may throw me, beneath elm or vine  
 My languid limbs, when summer sears the plains; 30  
 Or when rough winter rages, on the soft  
 And shelter'd Sofa, while the nitrous air  
 Feeds a blue flame and makes a cheerful hearth,  
 There, undisturb'd by folly, and apprized *refers to the critics*  
 How great the danger of disturbing her,  
 To muse in silence, or at least confine  
 Remarks that gail so many to the few, *antithesis*  
 My partners in retreat. Disgust conceal'd *saturnus*  
 Is ofttimes proof of wisdom, when the fault  
 Is obstinate, and cure beyond our reach. 40

Domestic happiness, thou only bliss  
 Of Paradise that hast survived the fall!  
 Though few now taste thee unimpair'd and pure,  
 Or, tasting, long enjoy thee, too infirm  
 Or too incautious to preserve thy sweets  
 Unmixt with drops of bitter, which neglect  
 Or temper sheds into thy crystal cup:  
 Thou art the nurse of virtue. In thine arms  
 She smiles, appearing, as in truth she is,  
 Heav'n-born and destined to the skies again. 50  
 Thou art not known where pleasure is adored,  
 That reeling goddess with the zoneless waist *refers to the account of custom*  
 And wand'ring eyes, still leaning on the arm *to which women*  
 Of Novelty, her fickle frail support; *wearing a belt.*  
 For thou art meek and constant, hating change,  
 And finding in the calm of truth-tried love  
 Joys that her stormy raptures never yield  
 Forsaking thee, what shipwreck have we made  
 Of honour, dignity, and fair renown.  
 Till prostitution elbows us aside 60  
 In all our crowded streets, and senates seem  
 Convened for purposes of empire less,  
 Than to release th' adult'ress from her bond.  
 Th' adult'ress! what a theme for angry verse,  
 What provocation to th' indignant heart  
 That feels for injured love! but I disdain  
 The nauseous task to paint her as she is,  
 Cruel, abandon'd, glorying in her shame,  
 No: let her pass, and charioted along



In guilty splendour shake the public ways;  
 The frequency of crimes has wash'd them white,  
 And verse of mine shall never brand the wretch,  
 Whom matrons now, of character unsinich'd,  
 And chaste themselves, are not ashamed to own.

70

Virtue and vice had bound'ries in old time  
 Not to be pass'd; and she that had renounced  
 Her sex's honour, was renounced herself  
 By all that prized it; not for prud'ry's sake,  
 But dignity's, resentful of the wrong.

'Twas hard, perhaps, on here and there a waif  
 Desirous to return, and not received;  
 But was an wholesome rigour in the main,  
 And taught th' unblemish'd to preserve with care  
 That purity, whose loss was loss of all.

80

Men too were nice in honour in those days,  
 And judg'd offenders well. Then he that sharp'd,  
 And pocketed a prize by fraud obtain'd,  
 Was mark'd and shunn'd as odious. He that sold  
 His country, or was slack when she required

His ev'ry nerve in action and at stretch,  
 Paid with the blood that he had basely spared  
 The price of his default. But now,—yes, now,

90

We are become so candid and so fair,  
 So lib'ral in construction and so rich

In Christian charity, (good-natured age!)

That they are safe, sinners of either sex,  
 Transgress what laws they may. Well dress'd, well bred,  
 Well equipaged, is ticket good enough  
 To pass us readily through ev'ry door.

Hypocrisy, detest her as we may,  
 (And no man's hatred ever wrong'd her yet)

100

May claim this merit still—that she admits  
 The worth of what she mimics with such care,  
 And thus gives virtue indirect applause;  
 But she has burnt her mask, not needed here,  
 Where vice has such allowance, that her shifts  
 And specious semblances have lost their use.

I was a stricken deer that left the herd  
 Long since; with many an arrow deep infixt  
 My panting side was charged, when I withdrew  
 To seek a tranquil death in distant shades.

110

There was I found by one who had himself  
 Been hurt by th' archers. In his side he bore,  
 And in his hands and feet, the cruel scars.  
 With gentle force soliciting the darts  
 He drew them forth, and heal'd and bade me live.  
 Since then, with few associates, in remote *then I had been*  
 And silent woods I wander, far from those  
 My former partners of the peopled scene,  
 With few associates, and not wishing more. *spoke p. 129*  
 Here much I ruminate, as much I may,  
 With other views of men and manners now  
 Than once, and others of a life to come.  
 I see that all are wand'ers, gone astray  
 Each in his own delusions; they are lost  
 In chase of fancied happiness, still woo'd  
 And never won. Dream after dream ensues,  
 And still they dream that they shall still succeed,  
 And still are disappointed; rings the world  
 With the vain stir. I sum up half mankind 130  
 And add two-thirds of the remaining half,  
 And find the total of their hopes and fears  
 Dreams, empty dreams. The million flit as gay,  
 As if created only like the fly *ephemeral*  
 That spreads his motley wings in th' eye of noon,  
 To sport their season and be seen no more.  
 The rest are sober dreamers, grave and wise,  
 And pregnant with discov'ries new and rare.  
 Some write a narrative of wars, and feats  
 Of heroes little known, and call the rant 140  
 A history; describe the man, of whom  
 His own coevals took but little note,  
 And paint his person, character, and views,  
 As they had known him from his mother's womb  
 They disentangle from the puzzled skein,  
 In which obscurity has wrapp'd them up, *prudent*  
 The threads of politic and shrewd design  
 That ran through all his purposes, and charge  
 His mind with meanings that he never had,  
 Or having, kept conceal'd. Some drill and bore 150  
 The solid earth, and from the strata there  
 Extract a register, by which we learn  
 That He, who made it and reveal'd its date  
 To Moses, was mistaken in its age.

Some, more acute and more industrious still,  
 Contrive creation; travel nature up  
 To the sharp peak of her sublimest height,  
 And tell us whence the stars; why some are fixt,  
 And planetary some; what gave them first  
 Rotation, from what fountain flow'd their light. 150  
 Great contest follows, and much learned dust  
 Involves the combatants, each claiming truth,  
 And truth disclaiming both. And thus they spend  
 The little wick of life's poor shallow lamp  
 In playing tricks with nature, giving laws  
 To distant worlds, and trifling in their own.  
 Is't not a pity now, that tickling rheums  
 Should ever tease the lungs, and bear the sight  
 Of oracles like these? Great pity too,  
 That having wielded th' elements, and built 170  
 A thousand systems, each in his own way,  
 They should go out in fume and be forgot?  
 Ah! what is life thus spent? and what are they  
 But frantic who thus spend it? all for smoke—  
 Eternity for bubbles proves at last  
 A senseless bargain. When I see such games  
 Play'd by the creatures of a Pow'r who swears  
 That he will judge the earth, and call the fool  
 To a sharp reck'ning that has lived in vain,  
 And when I weigh this seeming wisdom well. 180  
 And prove it in th' infallible result  
 So hollow and so false—I feel my heart  
 Dissolve in pity, and account the learn'd,  
 If this be learning, most of all deceived.  
 Great crimes alarm the conscience, but it sleeps  
 While thoughtful man is plausibly amused.  
 Defend me therefore common sense, say I,  
 From revèries so airy, from the toil  
 Of dropping buckets into empty wells,  
 And growing old in drawing nothing up! 190

'Twere well says one sage erudite; profound,  
 Terribly arch'd and aquiline his nose,  
 And overbuilt with most impending brows,  
 'Twere well could you permit the world to live  
 As the world pleases. What's the world to you?—  
 Much. I was born born of woman, and drew milk

As sweet as charity from human breasts.  
 I think, articulate, I laugh and weep  
 And exercise all functions of a man.  
 How then should I and any man that lives 200  
 Be strangers to each other? Pierce my vein  
 Take of the crimson stream meand'ring there,  
 And catechise it well. Apply your glass,  
 Search it, and prove now if it be not blood  
 Congenial with thine own; and if it be,  
 What edge of subtlety canst thou suppose  
 Keen enough, wise and skilful as thou art,  
 To cut the link of brotherhood, by which  
 One common Maker bound me to the kind?  
 True; I am no proficient, I confess, 210  
 In arts like yours. I cannot call the swift  
 And perilous lightnings from the angry clouds,  
 And bid them hide themselves in th' earth beneath;  
 I cannot analyse the air, nor catch  
 The parallax of yonder luminous point  
 That seems half quench'd in the immense abyss; *without bottom*  
 Such pow'rs I boast not—neither can I rest  
 A silent witness of the headlong rage,  
 Or heedless folly by which thousands die,  
 Bone of my bone, and kindred souls to mine. 220

God never meant that man should scale the heav'ns  
 By strides of human wisdom. In his works,  
 Though wondrous, he commands us in his word  
 To seek him rather where his mercy shines.  
 The mind indeed, enlighten'd from above,  
 Views him in all; ascribes to the grand cause  
 The grand effect; acknowledges with joy  
 His manner, and with rapture tastes his style,  
 But never yet did philosophic tube, *invented by* 230  
 That brings the planets home into the eye  
 Of observation, and discovers, else *Galileo*  
 Not visible, his family of worlds,  
 Discover him that rules them; such a veil  
 Hangs over mortal eyes, blind from the birth  
 And dark in things divine. Full often too  
 Our wayward intellect, the more we learn  
 Of nature, overlooks her Author more;  
 From instrumental causes proud to draw

Conclusions retrograde, and mad mistake.  
But if his word once teach us, shoot a ray  
Through all the heart's dark chambers, and reveal  
Truths undiscern'd but by that holy light,  
Then all is plain. Philosophy, baptised  
In the pure fountain of eternal love,  
Has eyes indeed; and, viewing all she sees  
As meant to indicate a God to man,  
Gives *him* his praise, and forfeits not her own.  
Learning has borne such fruit in other days  
On all her branches. Piety has found  
Friends in the friends of science, and true pray'r  
Has flow'd from lips wet with Castalian dews.  
Such was thy wisdom, Newton, childlike sage!  
Sagacious reader of the works of God,  
And in his word sagacious. Such too thine,  
Milton, whose genius had angelic wings,  
And fed on manna. And such thine, in whom  
Our British Themis gloried with just cause,  
Immortal Hale! for deep discernment praised,  
And sound integrity not more, than famed  
For sanctity of manners undefiled.

All flesh is grass, and all its glory fades  
Like the fair flow'r dishevell'd in the wind;  
Riches have wings, and grandeur is a dream;  
The man we celebrate must find a tomb,  
And we that wotship him, ignoble graves.  
Nothing is proof against the gen'ral curse  
Of vanity, that seizes all below.  
The only amaranthine flow'r on earth  
Is virtue; th' only lasting treasure, truth.  
But what is truth? 'twas Pilate's question put  
To truth itself, that deign'd him no reply.  
And wherefore? will not God impart his light  
To them that ask it?—Freely—'tis his joy,  
His glory, and his nature to impart.  
But to the proud, uncandid, insincere,  
Or negligent inquirer, not a spark.  
What's that which brings contempt upon a book  
And him that writes it, though the style be neat,  
The method clear, and argument exact?  
That makes a minister in holy things



The joy of many, and the dread of more,  
 His name a theme for praise and for reproach!—  
 That, while it gives us worth in God's account,  
 Depreciates and undoes us in our own?  
 What pearl is it that rich men cannot buy,  
 That learning is too proud to gather up,  
 But which the poor and the despised of all  
 Seek and obtain, and often find unsought?  
 Tell me, and I will tell thee what is truth.

Oh, friendly to the best pursuits of man,  
 Friendly to thought, to virtue, and to peace,  
 Domestic life in rural leisure pass'd!  
 Few know thy value, and few taste thy sweets,  
 Though many boast thy favours, and affect  
 To understand and choose thee for their own.  
 But foolish man foregoes his proper bliss,  
 Ev'n as his first progenitor, and quits,  
 Though placed in paradise (for earth has still  
 Some traces of her youthful beauty left),  
 Substantial happiness for transient joy.

290

Scenes form'd for contemplation, and to nurse  
 The growing seeds of wisdom; that suggest,  
 By ev'ry pleasing image they present,  
 Reflections such as meliorate the heart,  
 Compose the passions, and exalt the mind;  
 Scenes such as these, 'tis his supreme delight  
 To fill with riot and defile with blood.  
 Should some contagion, kind to the poor brutes  
 We persecute, annihilate the tribes

300

That draw the sportsman over hill and dale  
 Fearless, and rapt away from all his cares;  
 Should never game-fowl hatch her eggs again,  
 Nor baited hook deceive the fish's eye;  
 Could pageantry, and dance, and feast, and song  
 Be quell'd in all our summer-months' retreats;  
 How many self-deluded nymphs and swains,  
 Who dream they have a taste for fields and groves,  
 Would find them hideous nurs'ries of the spleen,  
 And crowd the roads, impatient for the town!  
 They love the country, and none else, who seek  
 For their own sake its silence and its shade;  
 Delights which who would leave, that has a heart

310

320

Susceptible of pity, or a mind  
 Cultured and capable of sober thought,  
 For all the savage din of the swift pack,  
 And clamours of the field? Detested sport,  
 That owes its pleasures to another's pain,  
 That feeds upon the sobs and dying shrieks  
 Of harmless nature, dumb, but yet endued  
 With eloquence, that agonies inspire, 330  
 Of silent tears and heart-distending sighs!  
 Vain tears, alas! and sighs that never find  
 A corresponding tone in jovial souls.  
 Well—one at least is safe. One shelter'd hare  
 Has never heard the sanguinary yell  
 Of cruel man, exulting in her woes.  
 Innocent partner of my peaceful home,  
 Whom ten long years' experience of my care  
 Has made at last familiar, she has lost  
 Much of her vigilant instinctive dread, 340  
 Not needful here, beneath a roof like mine.  
 Yes—thou may'st eat thy bread, and lick the hand  
 That feeds thee; thou mayst frolic on the floor  
 At evening, and at night retire secure  
 To thy straw-couch, and slumber unalarm'd;  
 For I have gain'd thy confidence, have pledged  
 All that is human in me, to protect  
 Thine unsuspecting gratitude and love.  
 If I survive thee I will dig thy grave,  
 And when I place thee in it, sighing say, 350  
 I knew at least one hare that had a friend.

X How various his employments, whom the world  
 Calls idle, and who justly in return  
 Esteems that busy world an idler, too!  
 Friends, books, a garden, and perhaps his pen,  
 Delightful industry enjoy'd at home,  
 And nature in her cultivated trim  
 Dress'd to his taste, inviting him abroad—  
 Can he want occupation who has these?  
 Will he be idle who has much t' enjoy? 360  
 Me, therefore, studious of laborious ease,  
 Not slothful; happy to deceive the time,  
 Not waste it; and aware that human life  
 Is but a loan to be repaid with use,



When He shali call his debtors to account,  
 From whom are all our blessings; bus'ness finds  
 Ev'n here: while sedulous I seek t' improve,  
 At least neglect not, or leave unemploy'd  
 The mind he gave me; driving it, though slack,  
 Too oft, and much impeded in its work 370  
 By causes not to be divulged in vain,  
 To its just point—the service of mankind. ✠  
 He that attends to his interior self,  
 That has a heart and keeps it; has a mind  
 That hungers and supplies it; and who seeks  
 A social, not a dissipated life,  
 Has business; feels himself engaged t' achieve  
 No unimportant, though a silent task.  
 A life, all turbulence and noise, may seem 380  
 To him that leads it, wise and to be praised;  
 But wisdom is a pearl with most success  
 Sought in still water, and beneath clear skies.  
 He that is ever occupied in storms,  
 Or dives not for it, or brings up instead,  
 Vainly industrious, a disgraceful prize.

The morning finds the self-sequester'd man  
 Fresh for his task, intend what task he may.  
 Whether inclement seasons recommend  
 His warm but simple home, where he enjoys,  
 With her who shares his pleasures and his heart, 390  
 Sweet converse, sipping calm the fragrant lymph  
 Which neatly she prepares; then to his book  
 Well chosen, and not sullenly perused  
 In selfish silence, but imparted oft  
 As aught occurs that she may smile to hear,  
 Or turn to nourishment digested well.  
 Or if the garden with its many cares,  
 All well repaid, demand him, he attends  
 The welcome call, conscious how much the hand  
 Of lubbard labour needs his watchful eye, 400  
 Oft loit'ring lazily if not o'erseen,  
 Or misapplying his unskilful strength.  
 Nor does he govern only or direct,  
 But much performs himself; no works indeed  
 That ask robust tough sinews, bred to toil,  
 Servile employ—but such as may amuse,

Not tire, demanding rather skill than force.  
 Proud of his well-spread walls, he views his trees  
 That meet (no barren interval between)  
 With pleasure more than ev'n their fruits afford, 410  
 Which, save himself who trains them, none can feel.  
 These therefore are his own peculiar charge,  
 No meaner hand may discipline the shoots,  
 None but his steel approach them. What is weak,  
 Distemper'd, or has lost prolific pow'rs,  
 Impair'd by age, his unrelenting hand  
 Dooms to the knife. Nor does he spare the soft  
 And succulent that feeds its giant growth,  
 But barren, at th' expense of neighb'ring twigs  
 Less ostentatious, and yet studded thick 420  
 With hopeful gems. The rest, no portion left  
 That may disgrace his art, or disappoint  
 Large expectation, he disposes neat  
 At measured distances, that air and sun  
 Admitted freely may afford their aid,  
 And ventilate and warm the swelling buds.  
 Hence Summer has her riches, Autumn hence,  
 And hence ev'n Winter fills his wither'd hand  
 With blushing fruits, and plenty not his own.  
 Fair recompense of labour well bestow'd 430  
 And wise precaution, which a clime so rude  
 Makes needful still, whose spring is but the child  
 Of churlish Winter, in her froward moods  
 Discov'ring much the temper of her sire.  
 For oft, as if in her the stream of mild  
 Maternal nature had reversed its course,  
 She brings her infants forth with many smiles,  
 But, once deliver'd, kills them with a frown.  
 He therefore, timely warn'd, himself supplies  
 Her want of care, screening and keeping warm 440  
 The plenteous bloom, that no rough blast may sweep  
 His garlands from the boughs. Again, as oft  
 As the sun peeps and vernal airs breathe mild,  
 The fence withdrāwn, he gives them ev'ry bear  
 And spreads his hopes before the blaze of day.

To raise the prickly and green-coated gourd  
 So grateful to the palate, and when rare  
 So coveted, else base and disesteem'd—

Food for the vulgar merely—is an art  
 That toiling ages have but just matured,  
 And at this moment unessay'd in song. 450  
 Yet gnats have had, and frogs and mice long since,  
 Their eulogy; those sang the Mantuan bard,  
 And these the Grecian in ennobling strains;  
 And in thy numbers, Phillips, shines for aye  
 The solitary Shilling. Pardon then,  
 Ye sage dispensers of poetic fame!  
 Th' ambition of one meaner far, whose pow'r's  
 Presuming an attempt not less sublime,  
 Pant for the praise of dressing to the taste 460  
 Of critic appetite, no sordid fare,  
 A cucumber, while costly yet and scarce.

The stable yields a stercoraceous heap  
 Impregnated with quick fermenting salts,  
 And potent to resist the freezing blast.  
 For ere the beech and elm have cast their leaf  
 Deciduous, and when now November dark  
 Checks vegetation in the torpid plant  
 Exposed to his cold breath, the task begins.  
 Warily therefore, and with prudent heed 470  
 He seeks a favour'd spot, that where he builds  
 Th' agglomerated pile, his frame may front  
 The sun's meridian disk, and at the back  
 Enjoy close shelter, wall, or reeds, or hedge  
 Impervious to the wind. First he bids spread  
 Dry fern or litter'd hay, that may imbibe  
 Th' ascending damps; then leisurely impose,  
 And lightly, shaking it with agile hand  
 From the full fork, the saturated straw.  
 What longest binds the closest, forms secure 480  
 The shapely side, that as it rises takes  
 By just decrees an overhanging breadth,  
 Shelt'ring the base with its projected eaves.  
 Th' uplifted frame compact at ev'ry joint,  
 And overlaid with clear translucent glass,  
 He settles next upon the sloping mount,  
 Whose sharp declivity shoots off secure  
 From the dash'd pane the deluge as it falls.  
 He shuts it close, and the first labour ends.  
 Thrice must the voluble and restless earth 490

Spin round upon her axle ere the warmth  
 Slow gathering in the midst, through the square mass  
 Diffused, attain the surface. When behold!  
 A pestilent and most corrosive steam,  
 Like a gross fog Bœotian, rising fast,  
 And fast condensed upon the dewy sash,  
 Asks egress; which obtain'd, the overcharged  
 And drench'd conservatory breathes abroad,  
 In volumes wheeling slow, the vapour dank,  
 And purified, rejoices to have lost  
 Its foul inhabitant. But to assuage  
 Th' impatient fervour which it first conceives  
 Within its reeking bosom, threat'ning death  
 To his young hopes, requires discreet delay.  
 Experience, slow preceptress, teaching oft  
 The way to glory by miscarriage foul,  
 Must prompt him, and admonish how to catch  
 Th' auspicious moment, when the temper'd heat  
 Friendly to vital motion, may afford  
 Soft fermentation, and invite the seed.

The seed selected wisely, plump and smooth  
 And glossy, he commits to pots of size  
 Diminutive, well fill'd with well-prepared  
 And fruitful soil, that has been treasured long,  
 And drunk no moisture from the dripping clouds:  
 These on the warm and genial earth that hides  
 The smoking manure, and o'erspreads it all,  
 He places lightly, and, as time subdues  
 The rage of fermentation, plunges deep  
 In the soft medium, till they stand immersed.

Then rise the tender germs up starting quick  
 And spreading wide their spongy lobes; at first  
 Pale, wan, and livid; but assuming soon,  
 If fann'd by balmy and nutritious air  
 Strain'd through the friendly mats, a vivid green.  
 Two leaves produced, two rough indented leaves,  
 Cautious he pinches from the second stalk  
 A pimple, that portends a future sprout,  
 And interdicts its growth. Thence straight succeed  
 The branches, sturdy to his utmost wish,  
 Prolific all, and harbingers of more.  
 The crowded roots demand enlargement now  
 And transplantation in an ampler space.

Indulged in what they wish, they soon supply  
 Large foliage, overshadowing golden flow'rs,  
 Blown on the summit of th' apparent fruit.  
 These have their sexes, and when summer shines  
 The bee transports the fertilising meal  
 From flow'r to flow'r, and ev'n the breathing air  
 Wafts the rich prize to its appointed use.  
 Not so when winter scowls. Assistant art  
 Then acts in nature's office, brings to pass  
 The glad espousals and ensures the crop.

540

Grudge not, ye rich (since luxury must have  
 His dainties, and the world's more num'rous half  
 Lives by contriving delicates for you),  
 Grudge not the cost. Ye little know the cares,  
 The vigilance, the labour, and the skill  
 That day and night are exercised, and hang  
 Upon the ticklish balance of suspense,  
 That ye may garnish your profuse regales  
 With summer fruits, brought forth by wintry suns.  
 Ten thousand dangers lie in wait to thwart  
 The process. Heat and cold, and wind and steam,  
 Moisture and drought, mice, worms, and swarming flies  
 Minute as dust and numberless, oft work  
 Dire disappointment that admits no cure,  
 And which no care can obviate. It were long,  
 Too long to tell th' expedients and the shifts  
 Which he, that fights a season so severe,  
 Devises, while he guards his tender trust,  
 And oft, at last, in vain. The learn'd and wise  
 Sarcastic would exclaim, and judge the song  
 Cold as its theme, and, like its theme, the fruit  
 Of too much labour, worthless when produced.

550

560

Who loves a garden, loves a greenhouse too.  
 Unconscious of a less propitious clime  
 There blooms exotic beauty, warm and snug,  
 While the winds whistle and the snows descend.  
 The spiry myrtle with unwith'ring leaf  
 Shines there and flourishes. The golden boast  
 Of Portugal and Western India there,  
 The ruddier orange and the paler lime,  
 Peep through their polish'd foliage at the storm,

570

And seem to smile at what they need not fear.  
 Th' amomum there with intermingling flow'rs  
 And cherries hangs her twigs. Geranium boasts  
 Her crimson honours, and the spangled beau,  
Ficoides, glitters bright the winter long.  
 All plants, of ev'ry leaf, that can endure  
 The winter's frown if screen'd from his shrewd bite,  
 Live there and prosper. Those Ausonia claims,  
 Levantine regions these; th' Azores send  
 Their jessamine; her jessamine remote  
 Caffraria: foreigners from many lands,  
 They form one social shade, as if convened  
 By magic summons of th' Orphean yre.  
 Yet just arrangement, rarely brought to pass  
 But by a master's hand, disposing well  
 The gay diversities of leaf and flow'r,  
 Must lend its aid t' illustrate all their charms,  
 And dress the regular yet various scene.  
 Plant behind plant aspiring, in the van  
 The dwarfish, in the rear retired, but still  
 Sublime above the rest, the statelier stand.  
 So once were ranged the sons of ancient Rome,  
 A noble show! while Roscius trod the stage;  
 And so, while Garrick as renown'd as he,  
 The sons of Albion, fearing each to lose  
 Some note of Nature's music from his lips,  
 And covetous of Shakspeare's beauty, seen  
 In ev'ry flash of his far-beaming eye.  
 Nor taste alone and well contrived display  
 Suffice to give the marshall'd ranks the grace  
 Of their complete effect. Much yet remains  
 Unsung, and many cares are yet behind  
 And more laborious. Cares on which depends  
 Their vigour, injured soon, not soon restored.  
 The soil must be renew'd, which often wash'd  
 Loses its treasure of salubrious salts,  
 And disappoints the roots; the slender roots,  
 Close interwoven where they meet the vase,  
 Must smooth be shorn away; the sapless branch  
 Must fly before the knife; the wither'd leaf  
 Must be detach'd, and where it strews the floor  
 Swept with a woman's neatness, breeding else  
 Contagion. and disseminating death.

Geranium

plant

580

590

600

610



Discharge but these kind offices, (and who  
Would spare, that loves them, offices like these?)  
Well they reward the toil. The sight is pleased,  
The scent regaled, each odorif'rous leaf,  
Each op'ning blossom freely breathes abroad  
Its gratitude, and thanks him with its sweets.

So manifold, all pleasing in their kind,  
All healthful, are th' employs of rural life,  
Reiterated as the wheel of time *from dawn to dusk*  
Runs round, still ending, and beginning still.  
Nor are these all. To deck the shapely knoll  
That, softly swell'd and gaily dress'd, appears  
A flow'ry island from the dark green lawn  
Emerging, must be deem'd a labour due  
To no mean hand, and asks the touch of taste.  
Here also grateful mixture of well-match'd  
And sorted hues (each giving each relief,  
And by contrasted beauty shining more)  
Is needful. Strength may wield the pond'rous spade,  
May turn the clod, and wheel the compost home,  
But elegance, chief grace the garden shows  
And most attractive, is the fair result  
Of thought, the creature of a polish'd mind. 630  
Without it, all is Gothic as the scene  
To which th' insipid citizen resorts  
Near yonder heath; where industry misspent,  
But proud of his uncouth, ill-chosen task,  
Has made a heaven on earth; with suns and moons  
Of close-ramm'd stones has charged th' encumber'd soil,  
And fairly laid the zodiac in the dust.  
He, therefore, who would see his flow'rs disposed  
Slightly and in just order, ere he gives  
The beds the trusted treasure of their seeds, 640  
Forecasts the future whole; that when the scene  
Shall break into its preconceived display,  
Each for itself, and all as with one voice  
Conspiring, may attest his bright design.  
Nor even then, dismissing as perform'd  
His pleasant work may he suppose it done.  
Few self-supported flow'rs endure the wind  
Uninjured, but expect th' upholding aid  
Of the smooth-shaven prop, and neatly tied



Are wedded thus, like beauty to old age,  
 For int'rest sake, the living to the dead.  
 Some clothe the soil that feeds them, far diffuse !  
 And lowly creeping, modest and yet fair ;  
 Like virtue, thriving most where little seen.  
 Some, more aspiring, catch the neighbour shrub  
 With clasping tendrils, and invest his branch,  
 Else unadorn'd, with many a gay festoon  
 And fragrant chaplet, recompensing well  
 The strength they borrow with the grace they lend.  
 All hate the rank society of weeds,  
 Noisome, and ever greedy to exhaust  
 Th' impoverish'd earth ; an overbearing race,  
 That, like the multitude made faction-mad.  
 Disturb good order, and degrade true worth.

660

670

Oh blest seclusion from a jarring world,  
 Which he, thus occupied, enjoys ! Retreat  
 Cannot, indeed, to guilty man restore  
 Lost innocence, or cancel follies past ;  
 But it has peace, and much secures the mind  
 From all assaults of evil ; proving still  
 A faithful barrier, not o'erleap'd with ease  
 By vicious custom, raging uncontroll'd  
 Abroad, and desolating public life.  
 When fierce temptation, seconded within  
 By traitor appetite, and arm'd with darts  
 Temper'd in hell, invades the throbbing breast,  
 To combat may be glorious, and success  
 Perhaps may crown us, but to fly is safe.  
 Had I the choice of sublunary good,  
 What could I wish that I possess not here ?  
 Health, leisure, means t' improve it, friendship, peace,  
 No loose or wanton, though a wand'ring muse  
 And constant occupation without care.  
 Thus blest, I draw a picture of that bliss ;  
 Hopeless, indeed, that dissipated minds,  
 And profligate abusers of a world  
 Created fair so much in vain for them,  
 Should seek the guiltless joys that I describe,  
 Allured by my report ; but sure no less  
 That, self-condemn'd, they must neglect the prize,  
 And what they will not taste, must yet approve.

680

690

700

What we admire we praise; and when we praise  
Advance it into notice, that, its worth  
Acknowledged, others may admire it too. 71  
I therefore recommend, though at the risk  
Of popular disgust, yet boldly still  
The cause of piety and sacred truth  
And virtue, and those scenes which God ordain'd,  
Should best secure them and promote them most;  
Scenes that I love, and with regret perceive  
Forsaken, or through folly not enjoy'd.  
Pure is the nymph, though lib'ral of her smiles,  
And chaste, though unconfined, whom I extol.  
Not as the prince in Shushan, when he call'd,  
Vain-glorious of her charms, his Vashti forth,  
To grace the full pavilion. His design  
Was but to boast his own peculiar good,  
Which all might view with envy, none partake.  
My charmer is not mine alone; my sweets,  
And she that sweetens all my bitters, too, 720  
Nature, enchanting Nature, in whose form  
And lineaments divine I trace a hand  
That errs not, and find raptures still renew'd  
Is free to all men,—universal prize.  
Strange that so fair a creature should yet want  
Admirers, and be destined to divide  
With meaner objects ev'n the few she finds.  
Stript of her ornaments, her leaves and flow'rs,  
She loses all her influence. Cities then  
Attract us, and neglected Nature pines 730  
Abandon'd, as unworthy of our love.  
But are not wholesome airs though unperfumed  
By roses, and clear suns, though scarcely felt,  
And groves, if unharmonious, yet secure  
From clamour, and whose very silence charms,  
To be preferr'd to smoke,—to the eclipse  
That metropolitan volcanoes make,  
Whose Stygian throats breathe darkness all day long,  
And to the stir of commerce, driving slow,  
And thund'ring loud, with his ten thousand wheels? 740  
They would be, were not madness in the head  
And folly in the heart; were England now  
What England was, plain, hospitable, kind,  
And undebauch'd. But we have bid farewell

To all the virtues of those better days,  
 And all their honest pleasures. Mansions once  
 Knew their own masters, and laborious hands  
 That had survived the father, served the son.  
 Now the legitimate and rightful lord  
 Is but a transient guest, newly arrived 750  
 And soon to be supplanted. He that saw  
 His patrimonial timber cast its leaf,  
 Sells the last scantling, and transfers the price  
 To some shrewd sharper, ere it buds again.  
 Estates are landscapes, gazed upon awhile,  
 Then advertised, and auctioneer'd away.  
 The country starves, and they that feed th' o'ercharged  
 And surfeited lewd town with her fair dues,  
 By a just judgment strip and starve themselves.  
 The wings that waft our riches out of sight 760  
 Grow on the gamester's elbows, and th' alert  
 And nimble motion of those restless joints,  
 That never tire, soon fans them all away.  
 Improvement too, the idol of the age,  
 Is fed with many a victim. Lo! he comes—  
 The omnipotent magician, Brown, appears.  
 Down falls the venerable pile, th' abode  
 Of our forefathers, a grave whisker'd race,  
 But tasteless. Springs a palace in its stead,  
 But in a distant spot; where more exposed 770  
 It may enjoy th' advantage of the North  
 And aguish East, till time shall have transform'd  
 Those naked acres to a shel't'ring grove.  
 He speaks. The lake in front becomes a lawn,  
 Woods vanish, hills subside, and valleys rise,  
 And streams, as if created for his use,  
 Pursue the track of his directing wand,  
 Sinuous or straight, now rapid and now slow,  
 Now murm'ring soft, now roaring in cascades,  
 Ev'n as he bids. Th'enraptured owner smiles. 780  
 'Tis finish'd. And yet, finish'd as it seems,  
 Still wants a grace, the loveliest it could show,  
 A mine to satisfy the enormous cost.  
 Drain'd to the last poor item of his wealth,  
 He sighs, departs, and leaves the accomplish'd plan  
 That he has touch'd, retouch'd, many a day  
 Labour'd, and many a night pursued in dreams,

Just when it meets his hopes, and proves the heaven  
He wanted, for a wealthier to enjoy.

And now perhaps the glorious hour is come, 790  
When having no stake left, no pledge t'endear  
Her interests, or that gives her sacred cause  
A moment's operation on his love,  
He burns with most intense and flagrant zeal  
To serve his country. Ministerial grace  
Deals him out money from the public chest,  
Or, if that mine be shut, some private purse  
Supplies his need with an usurious loan,  
To be refunded duly, when his vote,  
Well-managed, shall have earn'd its worthy price. 800  
Oh, innocent compared with arts like these,  
Crape and cock'd pistol and the whistling ball  
Sent through the traveller's temples! He that finds  
One drop of heav'n's sweet mercy in his cup,  
Can dig, beg, rot, and perish well content,  
So he may wrap himself in honest rags  
At his last gasp; but could not for a world  
Fish up his dirty and dependent bread  
From pools and ditches of the commonwealth,  
Sordid and sick'ning at his own success. 810

Ambition, av'rice, penury incurr'd  
By endless riot, vanity, the lust  
Of pleasure and variety, despatch,  
As duly as the swallows disappear,  
The world of wand'ring knights and squires to town;  
London ingulfs them all. The shark is there,  
And the shark's prey; the spendthrift, and the leech  
That sucks him. There the sycophant, and he  
That with bare-headed and obsequious bows  
Begs a warm office, doom'd to a cold jail 820  
And groat per diem if his patron frown.  
The levee swarms, as if in golden pomp  
Were character'd on ev'ry statesman's door,  
"BATTER'D AND BANKRUPT FORTUNES MENDED  
HERE."

These are the charms that sully and eclipse  
The charms of nature. 'Tis the cruel gripe  
That lean hard-handed poverty inflicts,  
The hope of better things, the chance to win,

The wish to shine, the thirst to be amused,  
That, at the sound of Winter's hoary wing,  
Unpeople all our counties of such herds  
Of flutt'ring, loit'ring, cringing, begging, loose  
And wanton vagrants, as make London, vast  
And boundless as it is, a crowded coop.

830

Oh thou resort and mart of all the earth,  
Chequer'd with all complexions of mankind,  
And spotted with all crimes; in whom I see  
Much that I love, and more that I admire,  
And all that I abhor; thou freckled fair,  
That pleases and yet shocks me, I can laugh  
And I can weep, can hope, and can despond,  
Feel wrath and pity when I think on thee!  
Ten righteous would have saved a city once,  
And thou hast many righteous.—Well for thee—  
That salt preserves thee; more corrupted else,  
And therefore more obnoxious at this hour,  
Than Sodom in her day had pow'r to be,  
For whom God heard his Abram plead in vain.

840

# NOTES

## BOOK III.—THE GARDEN.

AFTER the digression of the second book, Cowper returns to softer and more familiar scenes better fitting the poet of the Sofa. He begins by an invocation of domestic happiness. Next to the Country his favourite theme is Home. With a charming ingenuousness, an egotism which is wholly unselfish, he gives us a chapter of his religious autobiography. From his own retreat he moralises on the stir and turmoil of the world that he has left, the idle dreams of the philosopher, the vain aspirations of the crowd. He then passes, by a natural transition, to the pleasures of the solitary man—the cultivation of a garden. He shows us the brighter side of his life, he speaks as a man who has handled a spade and wheeled a barrow himself, and enjoyed the true luxury of making plants grow and watching their growth. Parts of the book, such as the directions for raising cucumbers, labour under the unavoidable defect of a didactic poem; in proportion as they are minute and precise enough to be useful, they cease to be poetical. The Book ends as it began, with a tirade against the follies and extravagances of town life.

1-40 *As a traveller, after losing his way, rejoices when he regains the high road, so after my long digression on political evils and social vices, I rejoice to return to my original theme, the Sofa (or rather to the themes which it has suggested, the quiet pleasures of the country). And it is but wise that I should do so, for when preachers who know the world fail to convince, what chance is there that a recluse like me should be heard? Better to take my ease in summer under shady trees, or in winter on the sofa, and, if I must vent my spleen, do so in the ears of two or three trusty friends alone.*

1 *Brakes.* Properly broken ground, then a thicket or under-wood. Used in the sense of a precipice in *My Mother's Picture*, l. 66.

“Ne’er roughened by those cataracts and brakes,  
That humour interposed too often makes.”

2 *Entangled.* According to Wedgwood, “tangle” is a word

of sound, and was first applied to confused sounds, then to confused textures. What is the force of the prefix *en-*?

*Winds.* The ideas of turning and going are connected in most languages. What is "went" the past. indef. of?

3 What does "*uncertain*" agree with?

5 What is the "slough of despond"?

8 *Faithful to the foot.* Express this in prose. Cf. Shakespeare, "stubborn to justice," "a will most incorrect to heaven."

9 *Cherups.* The same word as "chirp," now more commonly spelt "chirrup." Properly a neuter verb, but used here in a transitive sense, just as "to bay the moon," and colloquially, "to whistle a dog off."

*Brisk.* Parse. "Brisk" is the French "*brusque*."

*Ear-erecting.* A proleptic epithet. See note on book ii. 452.

10 Point out any fault of style in this line.

1-10 This sentence is an instance of what is called in Greek an *anacoluthon*. Show where the sentence is irregular, and point out the reason for this irregularity. See Abbott's *Sh. Gr.*, p. 303.

13 *Its slumbers.* What is meant by "the Sofa's slumbers"? Cf. *Sofa*, l. 44, "but restless was the chair." Is this a proper use of the possessive genitive? What is the history of the word "*its*"? Ought it properly to be written with an apostrophe? See Marsh's *Students' Manual of the English Language*, p. 278.

14 *Wide.* Parse.

15 *Academic.* Derive.

17 *Cleanlier.* The suffix *-ly* both of adjectives and adverbs is the A.S. *-lice*, the dative or ablative of *-lic*=like, *-lic* was at the same time a noun meaning "body;" German "*leich*," a corpse.

18 *At large.* "At" has the force of the French "*à*," compare *at odds*, *at friend*. *Winter's Tale*, v. 1, 140.

21 *Reflect.* The figure called in Greek "*catachresis*." Words properly relating to one sense are used in reference to another. Cf. Milton's "Far off their coming shone."

22 *Most part.* Cf. the Latin "*maximam partem*."

25 *To purpose.* Notice the common omission of the article in prepositional and adverbial phrases, "in season," "at heart," "to relief."—*Henry V.*, i. 1.

26 *Crack the satiric thong.* A common metaphor for satire.

"Nec scutica dignum horribili sectere flagello."

—HOR. *Sat.* i. 3, 129.

'*Twere wiser far.* Cf. Milton's *Lycidas*, l. 67.

"Were it not better done, as others use,  
To sport with Amaryllis in the shade,  
Or with the tangles of Neæra's hair?"

How does Milton answer the question? How far is Cowper in earnest in this statement?



27 *Sequestered*. "Sequester" in Latin is an indifferent person who holds a deposit. "Sequestro," to put into the hands of such a person, and so to lay aside. What does "to sequesterate" mean in English?

29 An echo of Horace.

32 *Nitrous air*. "The name given by Priestley to oxygen gas, whose researches into its nature were nearly contemporaneous with the writing of these lines." Note of *Globe Edition*. Cf. Thomson's *Winter*, l. 692.

"The joyous Winter days,  
Frosty, succeed; and through the blue serene,  
For sight too fine the ethereal nitre flies."

37 *Gall*. French "galler," to gall, fret, itch.

38 *Disgrace concealed*. A Latin construction; the epithet has a predicative force. So l. 97. "Well dressed, well bred, well equipaged is ticket good enough." The construction, as we should expect, is common in Milton: "after his charge received." —*P. L.*, v. 248.

41-108 *An invocation to domestic happiness, the last blessing left to fallen man, the mother of virtue, the constant foe of vicious pleasures. Vice nowadays stalks unblushingly in our streets. Even hypocrisy is better than effrontery.*

Notice the personification of abstract substantives, a distinguishing mark of the poetry of the 17th century, from which even Wordsworth only gradually freed himself. Cf. bk. ii. l. 734. seq.

44 *Tasting*. What sort of participle? Turn it into a dependent sentence.

46 *Drops of bitter*. "Medio de fonte leporum, surgit amari aliquid." —LUCRETIUS.

*Neglect*, i.e., neglect of one another, want of sympathy.

52 *Zoneless*. Latin "discinctus." Cf. Horace "et zonam metuens solvere gratia."

80 *A waif*. A legal term for unclaimed property, or an animal wandering without an owner. "Waif" in Scotch means to blow. Cf. English "waft."

85 *Nice*. Scrupulous.

86 *Sharped*. The verb is almost obsolete, but we keep the substantive, a sharper.

91 Possibly Cowper is thinking of Admiral Byng, who was most unjustly shot in 1757, in consequence of his defeat by the French Admiral La Gallissonnière, "pour mieux encourager les autres," according to Voltaire's witty epigram.

94 *In construction*. In the interpretation we put on one another's conduct.

97 *Well-dressed*. The fact of being well dressed. Compare the

Latin idiom, "Diu non perlitatum tenuerat dictatorem."—LIVY. See note on l. 38.

100 Hypocrisy is the tribute that virtue pays to vice. So Swift says wisely: "Hypocrisy is much more eligible than open infidelity or vice; it wears the livery of religion, and is cautious of giving scandal; nay, continued disguises are too great a restraint; men would leave off their vices rather than undergo the toil of practising them in private."

105 The metaphor will not bear examination. Hypocrisy is herself the mask.

108-190. Cowper compares himself to a wounded deer which has left the herd to die alone. The arrows with which he is pierced are sins of the world. Christ has found him and healed him by his grace. From his retreat he moralises on the world he has left. All is vanity. One half of mankind are careless, the other visionaries; historians who evolve history from their own consciousness; geologists who contradict revelation; natural philosophers who try to explain the laws of the universe, but cannot agree among themselves. Notwithstanding all this learning, they suffer from the common ills of humanity and die like other men. He feels nothing but pity for these creatures who defy their Creator and spend their days in cobwebs of the brain.

For Cowper's personal history see *Introduction*. In his invocation to domestic happiness we see Cowper at his best, here we see him at his worst. He is narrow and bigoted, and his narrowness and bigotry, as usual, proceed from ignorance. Cowper had never studied history or geology. The latter science was still in its infancy; and though from Thucydides downwards there have been philosophical historians, history is only now gradually asserting its rank as a science.

108 *A stricken deer*. Compare and contrast the soliloquy of Jacques in *As you Like it*, and Hamlet's song, iii. 2, "Why, let the stricken deer go weep."

112 Isaiah liii. 4, "Surely he hath borne our griefs and carried our sorrows; yet we did esteem him stricken, smitten of God, and afflicted."

115 *Soliciting*. A Latinism, imitated from Virgil, *Æn.* xii. 404.

"Nequidquam trepidat, nequidquam spicula dextra  
Solicitat, prensæque tenaci forcipe ferrum."

120 *With few associates*. A repetition common with poets from Homer downwards.

121 *Ruminate*. French "ruminer," "to ruminate or chew the cud; also to ponder, weigh, examine."—COTGRAVE.

124 Isaiah liiii. 6.

129 *Rings the world*. Justify the order of the words.

133 *The million flit as gay*. Cf. Gray's *Ode on the Spring*.

“To contemplation’s sober eye  
 Such is the race of Man,  
 And they that creep and they that fly  
 Shall end where they began.  
 Alike the busy and the gay  
 But flutter through life’s little day,  
 In Fortune’s varying colours drest :  
 Brushed by the hand of rude Mischance  
 Or chill’d by age, their airy dance  
 They leave, in dust to rest.”

135 *Motley*. From French “mattelé,” curded, curd-like, from “mattes,” curds. So Shakespeare uses motley as a substantive for a fool from his party-coloured dress.

139 See Macaulay’s *History of England*, ch. i. ad. in. for the proper subjects and scope of history.

140 *Rant*. German, “ranzen,” to make a noise. Shakespeare speaks of “my ranting host of the Garter.”

*Puzzled*. Connected with “puddled,” puddled water is troubled, confused water.

“Something sure of state hath puddled his fair spirit.”

—*Othello*.

154 *Revealed its date to Moses*. Point out Cowper’s mistake in thus opposing revelation to geology. How far is it true that the date of the creation was revealed to Moses?

156 *Contrive creation*. Invent a scheme according to which they conceive the creation of the world to have taken place.

*Travel nature up*. Nature, *i.e.*, the world of phenomena, is looked upon as a mountain to be explored; he who gains the summit is the perfect philosopher.

158 What is the difference between the fixed stars and the planets?

What is meant by the Nebular theory?

159 *Them*. To what does *them* refer?

161 *Learned dust*. So Quintilian talks of “forensis pulvis.”

164 *Life’s lamp*. So Lucretius, “Et quasi cursores vitali lampada tradunt.”

165 *Playing tricks with nature*. They look on nature as a child on a toy which he pulls to pieces. Compare *Measure for Measure*, ii. 2.

“But man, proud man,  
 Drest in a little brief authority :  
 Most ignorant of what he’s most assured,  
 His glassy essence,—like an angry ape,  
 Plays such fantastic tricks before high heaven,  
 As make the angels weep.”

167 *Is't not a pity now.* So Horace says of the Stoic's wise man,—

“Liber, honoratus, pulcher, rex denique regum,  
Præcipue sanus, nisi cum pituita molesta est.”

—*Ep.* i. 1, 103.

“A king an a' that save when he's got a cold in his head.”

169 *Oracles.* The abstract for the concrete. *Merchant of Venice*, i. 1:—

“As who should say, I am Sir Oracle,  
And, when I ope my lips, let no dog bark!”

174 *Frantic.* Fr. “frénétique,” cf. fancy and phantasy.

175 What is the nominative to “proves”? The lines seem suggested by Shakespeare's *Lucrece*, 213.

“Who buys a minute's mirth to wail a week,  
Or sells eternity to get a toy?”

185–186 The irreligious philosopher is sinning against God no less than the open malefactor; but the philosopher is so absorbed by his “strenua inertia,” his active idleness, that he is unconscious that he is sinning.

*Plausibly amused.* Amused in a way which commands approbation without deserving it. Derive “amused.” See note on *Timepiece*, l. 301.

187 *Common sense.* “Common sense, as it is generally understood, is nearly synonymous with mother-wit.”—DUGALD STEWART. Can you make any distinction? Notice the admirable point and polish of the last two lines.

191–261. *The sage would bid me mind my own affairs, but “homo sum nihil humani a me alienum puto.” True, I am no natural philosopher, but it is not philosophy, but God's word that can teach us about God. Besides, Newton, Milton, and Hales are examples that learning and piety may be combined.*

193 Cf. “He dragged his eyebrow bushes down, and made  
A snowy penthouse for his hollow eyes.”

—TENNYSON, *Merlin and Vivien*.

198–205 Borrowed from Shakespeare, *Merchant of Venice*, iii. 1: “Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us do we not bleed?” &c. But point out the different application that Cowper and Shylock make of the same sentiment.

209 *The kind.* Cf.—

“Farewell, farewell, the heart that lives alone,  
Housed in a dream, at distance from the kind.”

—WORDSWORTH.

211 *I cannot call, &c.* Like Benjamin Franklin, who discovered the identity of lightning and electricity.

214 *Analyse the air.* Like Priestley. See note on l. 32.

215 *The parallax.* The difference between the apparent position of a heavenly body as seen by an observer from any station, and its true position as supposed to be seen from the centre of the earth or the centre of the sun.

217 *Neither can I rest.* Implying that I, as a moralist, have as just a *raison d'être* in the world as you men of science.

221 *Scale the heavens.* Alluding to the Titans, or perhaps to the tower of Babel. The phrase involves a fallacy. Astronomy tries to scale the heavens in the sense of trying to find out its laws and nature, but there is no presumption or impiety in so doing.

222 *In His works.* To be taken with which part of the sentence? For the awkward use of the preposition in two different senses, see note on the *Timepiece*, l. 777.

228 *Style.* The word jars on our ears, but it had not then acquired the vulgar associations it now has. Young could write, “A Christian is the highest style of man!”

229 *Philosophic tube.* Galileo was the real discoverer of the telescope, 1609. Milton, alluding to his then recent discovery, calls the telescope, “glazed optic tube.” The discovery of the satellites of Jupiter was the almost immediate reward of his activity.

238 *Instrumental causes.* Second causes.

239 *Conclusions retrograde.* To refer all to matter instead of the Creator. See note on bk. ii. l. 176.

251 Cf.

“delicious draughts

Of inspiration, from a purer stream

And fuller of the God, than that which burst

From famed Castalia.”

—YOUNG'S *Night Thoughts*, v. 106.

252 Newton, *b.* 1642, *d.* 1727, besides his famous *Principia* and *Fluxions*, published *Observations on Prophecy*, especially on Daniel and the Apocalypse, a work which has become a byword for perverse ingenuity and forced interpretations. This does not detract from Newton's piety, which is the point of Cowper's argument: it only shows that a giant may become a dwarf if he leaves his own proper province. See “Barrow and Newton” in Landor's *Imaginary Conversations*, where the young student is good-humouredly bantered by the great master.

255 Psalm lxxviii. 24, 25.

257 Sir Matthew Hale, *b.* 1609, *d.* 1676. Called to the bar 1633, made one of the judges of the Common Bench 1653, Chief Baron of the Exchequer 1660, and knighted; Chief-Justice of the King's Bench 1671. He studiously avoided politics, and was employed as an advocate both by the Court and the Parliament. As a sound lawyer his reputation is high, and notwithstanding the corruption of the times, his integrity unimpeached. He wrote voluminously on religious as well as on professional subjects.

261-290 *Virtue alone is eternal. The question, What is truth? answered by other questions.* The lines themselves are good, but they do not fulfil Cowper's own canon, and "shine by situation."—*Timepiece*, l. 296.

261 Psalm ciii. 15, 16; Isaiah xl. 6.

*Dishevelled.* French, "décheviller;" old French, "descheveller." *Ch* in French represent the Latin *c*, *eu* (of cheveu) *ill*.

263 Proverbs xxiii. 5.

264 Notice the distinction between "tomb" and "graves."

268 *Amaranthine.* α, privative, and μαράσσειν, to fade.

270 See Bacon's *Essays*, i., note 1.

271 John xiv. 6.

277 Answer each of these questions.

282 *Reproach.* Hebrews xi. 26.

283-284 The answer is truth used subjectively = faithfulness, honesty which makes us acknowledge our own shortcomings.

285 Matt. xiii. 46.

290-353 *Domestic happiness again invoked (as in l. 46). Few love the country for its own sake, most love it because it enables them to enjoy the barbarous pleasures of the chase. My tame hare proves me a genuine lover and no sportsman.*

301 Notice what is gained by the inverted order of the sentence.

304 *Meliorate.* Notice the prepositional prefix dropped, a note of Elizabethan English.

311 *Fearless.* Careless, or perhaps the word suggests as well the unequal contest between the sportsman and his quarry.

*Rapt.* Carried. Cf. "the rapt bard."

312 *Game-fowl.* Cock-fighting was then a universal sport. We learn from Aristophanes that it was introduced at Athens from Persia at the time of the Persian wars. It was made illegal early in the present century. Even Christopher North, the author of *Noctes Ambrosianæ*, was passionately fond of it—"the last infirmity of a noble mind." Shakespeare is full of references to it, and we still preserve traces of it in the phrases, "cock of the walk," "cock-a-hoop" (a corruption of cock on the hoop), "crest-fallen," "that cock won't fight," "that beats cock-fighting."

314 *Could*, instead of *should*, because they might be stopped



by an exercise of authority. Masquerades were suppressed by law 1724, but soon revived again.

316 *Self-deluded nymphs and swains*. Who imagine themselves nymphs and swains, *i.e.*, real rustics. Cf. note on *Winter Evening*, l. 20.

318 *The spleen*. See note on *Sofa*, l. 455.

322 *Delights which, who, &c.* In modern English a relative sentence must be a relative sentence pure and simple, *i.e.*, it cannot, as in Latin, have another relative interrogative or conditional sentence depending on it. In older English we often find "the which" used in such cases.

333 *Jovial*. A relic of astrological beliefs. Name others.

334 *One sheltered hare*. See *Life*, p. 5.

346 *Have pledged, &c.* I agree to forfeit all right to the name of man if I fail, &c.

351 Southey calls attention to the utterly different spirit in which Byron's epitaph on his dog was written, though the words are almost the same:—

"To mark a friend's remains, these stones arise,  
I never knew but one, and here he lies."

353-446 *A life of retirement need not be an idle life*. Cowper's various occupations, social converse, gardening, pruning and protecting fruit trees against the winter.

355-360 The construction is "who has friends . . . . and his pen, a delightful industry (in apposition to 'pen') and who has nature inviting him abroad." "Industry" may refer to the whole of the previous line, but "a garden" would seem to show that it ought to be restricted to his pen, else the contrast of "nature dressed to his taste abroad" is lost. "Has nature inviting him" is a harsh construction, but Cowper wrote "Nature inviting" as a nominative absolute, and then altered the construction of the sentence.

357 *Trim* is used as a substantive adjective and verb.

"Nature, in awe to him,  
Had doff'd her gaudy trim."

—*Ode on the Nativity*.

Trim, A.-S., "trum," firm, as a verb, to make firm, to set in order. A trimmer is one who always keeps his balance by shifting to *ἡ εὐπράττων τοῖχος*, the snug side of the vessel.

361 *Laborious ease*. An oxymoron: "Strenua nos exercet inertia."—HORACE. See *Sofa*, l. 755; *Garden*, l. 361.

362 *To deceive the time*. Cf. "to wile away the time," to let the time fly unheeded.

363 *Human life*. "Vitaque mancipio nulli datur omnibus usu."—*Lucretius*. "Life is a usufruct or loan, not an absolute possession."

371 A touching allusion to his fits of depression and insanity.



372 *Its just point.* Notice the latent metaphors in "driving," "slack," "point." Can you justify the confusion?

386 *Sequestered.* See note on *Garden*, l. 27.

387 *Intend.* Confined in prose to a verbal construction, but in "I intend going," "going" is really a substantive.

390 *With her, &c.* Cowper makes the description of the country gentleman general, but every trait is personal. "Her" is, of course, Mrs Unwin. See *Life*.

391 *The fragrant lymph.* A weak periphrasis, a characteristic trick of the artificial school which preceded Cowper. Cf. "confectionary plum," "stercoraceous heat," &c. *Lymph* (lympa, nympha) is *clear* water. Cowper was a confirmed tea-drinker. See *Winter Evening*, l. 38. "Tea was known in England in the time of the Protector. It was sold at from six to ten guineas the pound. Thomas Garraway, the founder of Garraway's Coffee-House, first offered it at a more reasonable price, and in 1657 he advertised it at fifty shillings a pound."—*Our English Home*.

392 *Neatly.* Not a happy word for tea-making. Is Cowper thinking of the dinner

"Of herbs and other country messes  
Which the neat-handed Phillis dresses"?

400 *Lubbard.* Lob, looby, lubber, lubbard, all convey the image of something dangling, too big to support itself, hence gawky, ungainly. So Milton in *L'Allegro* speaks of the "Lubber fiend," who thrashes in one night the corn of ten day-labourers.

416 *Impaired.* What is the force of the participle?

418 *Feeds.* Justify the singular verb.

421 *Gems.* So Latin "gemma," a bud.

*No portion left, &c.* Absolute construction.

423 *Neat.* So as to be neat = neatly, secondary predicate.

429 "Miraturque novos fructus et non sua poma."—VIRGIL.  
Author's note.

430 *Recompense* is in apposition to "fruits;" *precaution* in the next line to "he disposes," &c.

433 *Churlish.* Churl is A.-S., "ceorl," a husbandman; "carl" is old Norse "karl." For change of meaning see note on *Sofa*, l. 298. *Froward*, from-ward, the opposite of to-ward = un-toward or perverse.

445 *His hopes.* Virgil's "spes agricolæ."

446-544 *A poetical description of the process of forcing cucumbers, a task yet unessayed in rhyme.* "In his pages the training of three tame hares, or the building of a frame for cucumbers, excites a warmer interest than many accounts compiled by other authors of great battles deciding the fates of continents."—LORD MAHON'S *History of England*.

446 *Gourd.* Cucurbitacea, or the gourd order, is the generic

name for the Order to which the *Cucumis sativus*, or common cucumber, belongs. The common bryony is the only English wild-flower which belongs to this Order.

447 *And when rare*, &c. A hit at those who never care for fruit except when out of season.

452 *Gnats*. The *Culex*, an early poem of Virgil.

*Frogs and mice*. The *Batrachomachia*, a poem attributed to Homer.

456 *The solitary shilling*. "*The Splendid Shilling*," a burlesque poem of John Philips, *b.* 1676, *d.* 1708. This and a didactic poem on *Cider* were both favourites of Cowper.

459 *Presuming*. I know no other instance of "presume," with a direct object depending on it. Cf. *intend*, l. 387.

460 *Of dressing*. How can Cowper be said to dress a cucumber?

462 *Cucumber*. Fr. "concombre;" the *b* is parasitic, it facilitates the pronunciation of *mr.* See *Winter Evening*, l. 499.

463 See *Introduction*, p. 12.

464 *Salts*. Specify.

477 *Leisurely*, implying care.

480 *What longest*. That which is longest. What is the neuter of "who," and, like the interrogative "who," used for a relative.

483 *Eaves*. Properly a singular noun, A.-S. "yfes," "efese," margin, edge. As in "riches," "alms," the final *s* has caused it to be mistaken for a plural. The real plural was "esen = efesen," e.g., "esen-droppers."

*Projected*. Projecting, but the past participle shows the purpose

488 *Dashed*. Dashed upon, rain-beaten.

490 *Voluble*. "Volubilis," revolving.

*Corrosive*. Eating away, consuming; especially applied to the action of gases on metals.

495 *Bæotian*. Bæotia famed for its fogs, with which the ancients connected the stupidity of its inhabitants. "Bæotum in crasso jurares aëre natum" of a dullard.

494-501 "Above all things as much air as possible ought to be given; for there is always a steam or reek in a hot bed; and if this be not let out, it destroys the stems of the plants, and they very quickly perish."—COBBETT'S *English Gardener*, p. 112.

496 *Sash*. French "châssis," the sliding frame of a window. Sash of a girl's dress is a Persian word.

498 *Conservatory*. Now used only of a greenhouse. Bacon uses it of an ice-house.

498, 499 Notice how keen observation and truth to nature redeem a most prosaic subject.

501 *To assuage*, &c. To moderate the quickly generated heat which will not be kept in.

504 *Hopes*. See l. 445.

505 From Virg., *Georgics*, i. 133.—

“Ut varias usus meditando extunderet artes,  
l’aulatim.”

*Invite the seed.* Be favourable for planting. Notice all through this description how Cowper avoids common-place language by a liberal use of personal metaphors, *i.e.*, by attributing personal relations to inanimate objects. In each case the pupil should first turn the metaphor into a simile, and then divest the language of all metaphor, and turn it into simple prose.

512 *Pots of size diminutive.* Vulgo, thumb pots.

515 Why this precaution?

*Manure.* From the French “manœuvre,” retaining in this passage the French accent. To manure is, first, to work with the hand, then to till the ground, this being the principal hand-work of the earlier stages of society. In this sense Milton (*Paradise Lost*, iv. 626) writes, “Yonder alleys green with branches overgrown that mock our scant manuring.” Lastly, it was confined to one particular branch of tillage. For further examples see Trench’s *Select Glossary*, p. 131.

522 *Spongy lobes.* The cotyledons, the first lobes or leaves of a seed. By the absence or number of these leaves the vegetable kingdom is divided into the three classes, Acotyledonous, Monocotyledonous, Dicotyledonous.

526 *Two leaves.* The primordial or first pair of leaves would differ generally from those subsequently produced.

527 *The second stalk.* The part of the stalk above the primordial leaves, the first stalk would be that between them and the cotyledons.

528 *A pimple.* The plumule, or rather what was the plumule expanding into the stem. “From between the seed-leaves there will come out a shoot, which will presently have one rough leaf on each side of it; then between these rough leaves you will see a shoot rising. The moment this is clearly distinguishable, pinch it clean out with your fore-finger and thumb, and this will cause shoots to come out on both sides from the socket of the two rough leaves which have been left.”—COBBETT, *E. G.*, p. 114.

*Harbinger.* One sent on to prepare harbour. Harbour, heribergum (German, “heer,” army, “bergen,” to shelter). The duty of giving shelter to soldiers or state officers.

536 In botanical language, the ovary is inferior.

*Apparent,* already visible.

537 *These have their sexes.* The flowers are unisexual *i.e.*, some have stamens (the male flowers), some pistils (the female).

538 *Fertilizing meal.* The pollen. Pollen is the Latin for meal.

543 By rubbing the pistillate flowers with the staminate. Cowper probably learnt his physiological botany from Dr Darwin, who had popularised these facts in his *Botanical Garden*, pub-

lished in 1781. The poem, famous in its day, was divided into two parts; the second, entitled *Loves of the Plants*, has survived (or at least the name) from Canning's witty parody, *The Loves of the Triangles*.

544-566 *'Tis a hard and often thankless labour, and such I fear my poem will be judged by some.*

544 *Since luxury must have his dainties.* Show the connection of ideas.

*His dainties.* The gender of abstract substantives personified is somewhat arbitrary, but seems principally determined: 1, by the gender of the word from which they are derived; 2, by their significations; sterner, manlier qualities are masculine, and the opposite feminine, e.g., 1. Those in -y, -ion, -ance, -ence, -ing, -ness, are feminine; those in -our (French -eur), -ment, feminine. 2. Industry, tyranny, knavery, famine, are masculine; faith is feminine. Apply the rule here.

546 *Delicates.* An adjective used as a substantive, cf. *comestibles*. Give other instances.

550 *Regales.* Usually a verb. Italian, "gala;" English, "gala-day."

556 *As dust.* To be taken with both adjectives, a favourite *ordo verborum* with Cowper.

560 *Fights a season.* "Fight" is properly a neuter verb, and "season" a sort of cognate accusative particularising the sort of fight. Cf. Latin and Greek.

563 *Would exclaim.* *Would* = may perhaps, not a proper use. *Exclaim*, used absolutely = protest.

566-624 *The pleasures and cares of a greenhouse.*

573 *Lime.* The fruit of the *Citrus limetta*.

576 *Anomum.* Gr. ἀνόνιον, a large genus of the Ginger Order. Its seeds are aromatic. The Romans made from it a fragrant and costly balsam.

577 *Geranium.* All our garden geraniums (more properly pelargoniums) come from the Cape.

579 *Ficoides.* Probably *Mesembryanthemum crystallinum*, or the ice-plant. What does the termination -oides mean?

582 *Ausonia.* See note on *Timepiece*, l. 314.

591. Scan.

597. Roscius, *b.* 129 B.C., *d.* 60 B.C., perhaps the most famous of Roman actors. He was a master of pantomime or dumb show. He gave Cicero lessons in elocution, and Cicero pleaded his cause against C. Fannius in a speech still extant.

598 Garrick. See note, *Garden*, l. 664. An English theatre does not help the simile, for it is much less like a greenhouse than a Roman theatre with its sloping tiers of benches, but the further illustration is evidently introduced for the sake of the compliment to Garrick.

- 610 *Salubrious salts.* Ammoniacal salts, phosphates, &c.
- 611 *The slender roots, &c.* A plant is said to be pot-bound when the roots being stopped by the pot form a matted mass.
- 616 *Breeding.* What is the force of the participle?
- 624-675 *The flower-garden; taste and forethought required for sowing seeds; a cockney's garden; tying up flowers; creepers, climbers, weeds.*
- 626 See note on *Sofa*, l. 368.
- 629 *Swelled, swelling.* Cf. projected, l. 483.
- 637 *Compost.* Any mixture for fertilising land.
- Home.* Straight to where it is wanted. Cf. Shakespeare's use of "home" for thoroughly, "satisfy me home," "I will pay thy graces home."
- 640 *Creature.* Creation. So Bacon commonly.
- 641 *Gothic.* The name "Gothic," as a synonym for savage, must have arisen from the fear which the Goths struck into the Roman empire, for the Goths seem to have been the most civilised of the barbarians who invaded Rome; they readily embraced Christianity, and the laws of the Visigoths are remarkable for their mildness and wisdom.
- 643 *Yonder heath.* Probably Hampstead Heath, but it may be any of the numerous places of amusement in the suburbs of London.
- 647 *A double entente,* as above, "a heaven on earth."
- The zodiac.* Meaning the signs of the zodiac, "the ram, the bull, &c."
- 654 *Conspiring.* Uniting with one voice. An instance of *anacchresis*—
- "He spake, and straightway the celestial choir,  
In hymns of joy, unknown before, conspire."
- His bright design.* The brilliancy of his design, in both senses of the word.
- 661 *For interest' sake.* Interest is a genitive, "The absolute serveth sometimes instead of a genitive."—BEN JONSON. This is generally the case where a noun ends in a sibilant, "And by chaste Lucrece' soul."—SHAKESPEARE, *Rape of L.* But also in other cases for euphony, "And for his maker's image' sake exempt."—MILTON, *P. L.* ii. 514. "For manhood' sake."—BEAUMONT and FLETCHER. Compare Shakespeare's use of it for its: "It lifted up it head."—*Hamlet*, i. 2. See Earle's *English Philology*, p. 443. For the meaning of "sake" see note on *Winter Morning Walk*, l. 502.
- 657 *Festoon.* French, "feston;" Latin, "festum."
- 675-847. *Such are the peaceful pleasures of the country. They are open to all, and even in winter preferable to the town, where all flock, many to gamble away their estates; others ruin themselves with costly improvements, who then try to recoup themselves*

by cringing for office or selling their votes. London is the common sewer of the nation, into which every vice flows.

675 *Jarring*. Jar, an onomatopœic word. Cf. "garrure," "chirp," "cherup," l. 9.

688 *To fly is safe*, but at the same time inglorious. There may be men who, like Cowper, from constitutional weakness or nervousness, are unfitted for public life, but in a free country like England each man has public as well as private duties, and it is a sign of weakness to shirk them.

689 *Sublunary good*. All the blessings of this world.

700, 701 The logical order is inverted; they are self-condemned by being forced to approve, &c., *tho'* they neglect the prize.

Cf. Juvenal's "*Virtutem videant intabescantque relictæ*."

705-710 Notice Cowper's special pleading: he puts piety and virtue first, and then under the shadow of these august names introduces the country, or rather country life, as inseparable from them.

713 *Unconfined*.—

"When love with unconfined wings

Hovers within my gates."—LOVELACE.

714 See *Book of Esther*. Who was the prince? Where is Shushan?

716 *Pavilion*. Tent or banqueting hall. Fr., "pavillon;" Latin, "papilio."

737 An Act of Parliament compelling all manufactories in London to consume their own smoke was passed only a few years ago. 16 and 17 Victoria, c. 128.

746 *Mansions once*, &c. Compare the account of Sir Roger de Coverley's household.

751 *He that saw*, &c. Implying that he only sees it once, and sells it before he has enjoyed his estate a whole year. In one of Lord Lytton's novels, timber is wittily defined as a providential excrescence of nature designed for the relief of encumbered estates.<sup>1</sup>

753 *Scantling*; -ing, diminutive, as in farthing = fourth-ing, Other diminutive suffixes are -ock, -kin, -ling, -et, -let.

755 *Estates are landscapes*. Like pictures seen once and then forgotten.

756 *Auctioneered*. Cowper is fond of turning substantives into verbs. So we have had "hackneyed" (*Timepiece*, l. 652), "cherups" (*Garden*, l. 9), "equipped" (l. 88).

758 *Lewd*. See Trench on the *Study of Words*, p. 13.

*Fair dues*. Fair not in respect of the town, but of the spendthrifts, who deserve to pay for their luxuries.

760-763 The metaphor is confused, or at least confusing. In l. 263 Cowper has said "riches have wings," and the word

<sup>1</sup> Borrowed from Lord Carnarvon, according to Pepys' *Diary*.



"waft," would seem as tho' he had begun with the same metaphor, but, as he continues, we see that it is the gamester's wings that waft our riches out of sight, *i.e.*, puff them away. Possibly the metaphor may have been suggested by the vampire bat. On gambling, see note on *Timepiece*, l. 657.

766 *Brown*. Lancelot, generally known by the nickname of Capability Brown, the great landscape gardener of Cowper's day, died 1773. He laid out Lord Cobham's gardens at Stowe, Lord Coventry's at Croome, and Lord Exeter's at Burleigh.

768 *Whiskered race*. "Unus aliquis ex barbatis illis imago antiquitatis."—CICERO, *pro Sest.* viii. 19. Beards in England declined with the Commonwealth, and the court of Charles was the last in which even a small one was grown. After the Restoration mustachios or whiskers continued, but the rest of the face was shaven; in a short time the custom of shaving the whole face became universal. It was not till the Crimean war that beards again grew fashionable.

771 *It may enjoy*. As if this was the object of placing it there.

772 *Aguish*. The -ish, diminutive; *ague*, Fr., "aigu;" Latin, "acutum," from the *fits* of cold and shivering which accompany it.

784 *Item*. Derive.

791 *Having no stake left*. According to the popular phrase, by which a man of property is said to have a stake in the country. The phrase is objectionable, as implying that the poor man has no interest in his country's welfare, and therefore is unfit to be trusted with a share in the government. Cowper doubtless would have repudiated this inference notwithstanding the present passage.

795 *Grace*. Favour, favouritism.

802 *Crape*. Forming the highwayman's mask.

*Pistol*. From Pistoja in Tuscany. A pistoyer meant first a dagger, then was used for small concealed fire-arms. The first half of the 18th century was the golden age of highwaymen. Horace Walpole, writing at the close of the American war, complains that he cannot stir a mile from his house at Strawberry Hill after sunset without two servants armed with blunderbusses. Jack Shepherd was hanged in 1724, Jonathan Wild in 1725, Dick Turpin in 1739. As late as 1761 the Flying Highwayman was the chief topic of conversation in most towns within twenty miles of London; the newspapers of the day tell us that he had leaped over Colnbrook turnpike twelve times within the fortnight.

803 *He that finds*, &c. He that by Heaven's mercy has ought of grace in his nature, is not utterly reprobate.

805 Notice the force of monosyllables. Cf. Milton's famous line—

"Rocks, caves, lakes, fens, bogs, dens, and shades of death."



806 *So*. In this way, on these conditions, if so be that. Cf. the Latin use of *ita*, restrictive, followed by *ut*.

*Wrap himself in honest rags*. Cf. Horace, *Odes* iii. 29, 54 ;  
 "Mea virtute me involvo," with Dryden's noble translation,--

"Content with poverty my soul I arm ;  
 And virtue, though in rags, will keep me warm."

814 Swallows usually depart about the beginning of October, though some few stragglers may appear on at times till the first week in November. See White's *Selbourne*, pp. 178, 326.

814, 815 Notice the change of fashion since Cowper's time.

820 *A cold jail*. In the Fleet as a prisoner for debt. The Fleet is mentioned as a prison for debtors as early as 1290.

*Groat*. A silver coin of Edward III. What was it worth?

822 *Levee*. Noblemen still held their levees in Cowper's day. See *Spectator*, No. 193. What is a levee now-a-days?

824 *Bankrupt*. Italian, "banco rotto," bank broken.

826 *The chance to win*. We must have used the verbal substantive.

835 Compare with these last lines Johnson's *London*.

836 "The common sewer of Paris and of Rome  
 Sucks in the dregs of each corrupted state."—l. c. 94.

---

See 12<sup>th</sup> refers to his former work  
both fighting and writing  
of the history of the  
Topic of the 13<sup>th</sup> the self-  
collection and the  
(1) Subjects to be discussed  
the paper will be  
on the subject of himself  
(2) The country of the  
children for parents to be  
a good test case  
(3) The question of  
this course  
(4) The more allusion  
according to the most  
definite philosophy  
(5) The question of  
a truth as a whole  
by other questions  
(6) The more the happiness  
collected again  
(7) The more the

country

(13) The house has  
out on platforms of a  
solid and the room  
in his garden

(14) The house is a  
green house and  
of flowers and

(15) The house is a  
solid and the room  
in his garden

(16) The house is a  
solid and the room  
in his garden

(17) The house is a  
solid and the room  
in his garden

(18) The house is a  
solid and the room  
in his garden

(19) The house is a  
solid and the room  
in his garden

(20) The house is a  
solid and the room  
in his garden

that gives a  
form to the  
to be finished. 2. The  
lines 11, 34, 38

(13) How do lines 1-40 come  
into the book with the same  
piece

(14) The thorough humble  
against and for.

The reason for the  
commence the song.

(15) What position does  
Boyer occupy as a saint  
The flower of the  
generality

(16) What is meant by  
saying Boyer is a saint  
in fact? Evolved from  
his own mind.

(17) What is Southey's opinion  
of Boyer as a letter writer  
The book is a study of the





inspected Comps. G & Co  
(7) Show Comps. G & Co  
in his subject. He is  
original in religious, moral  
nature, love of animals,  
(8) What was effect of  
Comps. G & Co on letter  
facts, which on time &  
style, and Comps.  
of his profession.

(9) Comps. G & Co in letter  
to Comps. G & Co in letter

(10) Line 122 What were  
Comps. G & Co of men and  
mannered. Only in letter  
religious nature. Liked  
simplicity and unity.

(11) Account for Comps. G &  
more treatment of  
theology as science  
of nature and the  
theology of nature.



(32) What constituted a  
true History. Philosophy  
before it was dictated by  
people. formerly nothing  
but record of events.

(33) Europe present and  
past as regards Geology  
and astronomy

(34) How and the religious  
movement of the eighteenth  
century affected  
European life and policy  
modern history to date more  
caused by religion

(35) Three periods of the  
history of Poetry in the  
eighteenth century.

(36) What is meant by  
the augustan age of  
English literature, age  
of Pope & Bolingbroke

(37) What is meant by

system of patronage  
in English literature.

(41) Some poets living  
in same time & place  
possessing similar characteristics

(42) What produced the literary  
activity of the latter part  
of the eighteenth century,  
the rise of artificial  
poetry, Percy's relics,  
German literature, the  
outbreak of romanticism.

(43) The principal features  
of these poets (1) Loss of  
native eloquence.

(2) Less refined diction (3) More  
stress laid on the matter  
than on language.

(4) Verse more irregular

(5) Some distinction of old writers

become common.

(6) Narrative poetry in sub-  
vated, in account of popularity  
of narrative ballad.

(7) It is the chief lyrical age  
in English literature.

(8) Expressions

83 I examine the correctness  
of bowyer's view as to the moral  
advantages of rural life I like

(9) I + kind of old Christians are  
found in cities II earliest reformation  
started in cities.

(10) Why was the task written  
in blank verse? Part of the task

W B C Tr 1661-1731 The Review

W Swift 1666-1745 I also of a  
Fug. Fullimer's Travels.

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Tom Jones "Everything's well"  
Samuel Johnson 1709-84 Rambler "Let's  
English Dictionary" "Rasselas"  
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Gray 1716-71 Elegy, Progress of  
Poetry, The bard  
Goldsmith 1720-59 "Ode to Liberty",  
"The passions" Robertson  
Robertson 1721-70. History of  
Scotland, History of America  
Smollett 1721-71 Roderick Random

dom; Peregrine Pickle, Plum  
floury blinker.

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Burns 1759-96 I am a ploughman  
The better Saturday Night  
Wordsworth Coleridge & Keats

Goldsmith 1728-1774

Goldsmith 1728-1774

Metre is the recurrence within  
certain intervals of syllables

anapaestic, iambic, trochaic, etc. (1) Alliteration



(2) Quantity (3) Rhythm  
(4) Accent (5) No. of syllables.  
Characteristics of English  
(1) Accent (2) Rhythm (3) No.  
of syllables.

Rhyme is similarity of sound at  
the end of words.

Stanza Part of Poem consisting  
of a number of verses regularly  
adjunct to one another.

Foot a portion of a verse  
consisting of two or more syl-  
lables combined according to  
accent.

Cesural pause is suspension  
of voice in reading somewhere  
within the line.

Scansion Division of verse  
into feet of which it con-  
sists.

Different kinds of Poetry  
(1) Epic (2) Lyric (3) Dramatic

suffers from this because the  
author himself does not relate  
the story.

(a) Descriptive Poetry (b) Didactic  
Poetry (c) Pastoral Poetry.  
(d) Humorous Poetry.

Compare Goldsmith & Addison  
as Dramatists. Goldsmith was  
well received best characters were  
~~not~~ well the inconsistent and  
plot confused.

Addison's very well received  
but is out of State.  
as prose writers

Addison's Prose is lighter  
than Goldsmith's. Goldsmith  
displays his poetry in his  
prose and is more significant  
as Poets Goldsmith is superior  
Addison is polished.

Goldsmith art is concealed  
and he is very humane.









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